



strokes of genius 4

THE BEST OF DRAWING | EXPLORING LINE

edited by RACHEL RUBIN WOLF

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NORTH LIGHT BOOKS
CINCINNATI, OHIO
artistsnetwork.com





LONDON | PAUL G. MELIA

Rapidograph pen and watercolor on white print paper
11½" × 15" (29cm × 38cm)

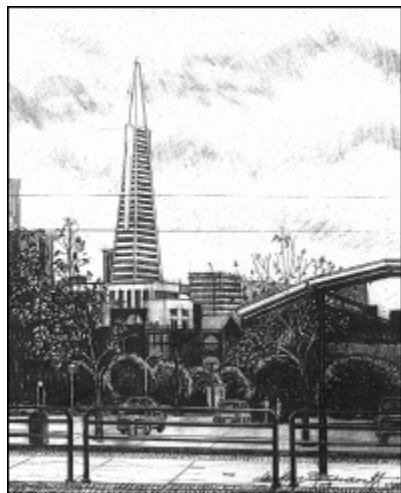
This drawing was done in my studio from a composite of some of the hundreds of photographs I took during two earlier trips to Europe. I'm a sucker for old, interesting buildings and architecture, the stuff of which London is made—a fascinating city. Everywhere you turn there is inspiration for a sketch, a drawing or a painting. You simply have to be there to see and experience it all—the gold-tipped Parliament buildings; the changing of the guard at Buckingham Palace; statues, royalty and antiquity everywhere—there's nothing like it. Time involved was about 4 to 6 hours.

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Structural lines need no apology. Show how you found your way, what you thought, and how you changed your mind as you shaped your artwork—allow your viewer in.
—JOANNE BEAULE RUGGLES

GRIEF | JOANNE BEAULE RUGGLES

India ink on paper
20" x 15" (51cm x 38cm)

INTRODUCTION

In this fourth volume of *Strokes of Genius: The Best of Drawing* we explore line and our artists' thoughts about line. When most people think about drawing, they think of line. The way one makes a line is as personal and identifiable as handwriting. Think of the lines of van Gogh, Rembrandt, Cézanne and Albrecht Dürer to name a few.

I asked our artists to give us a personal quote about line (though it was optional), and I was truly fascinated by the wisdom and thoughtfulness that came forth. (Who says visual artists aren't writers?!) Line can be tentative or confident, sensuous or rugged, chaotic, orderly, soothing or violent. The choice of medium affects the quality of line, but not as much as the artist's choice of how to hold and use the medium, and apply tone to the paper. Drawing, though technically two-dimensional, holds many other dimensions for the artists in this book.

Julie L. Jilek compared drawing to sculpting a three-dimensional form. She says, "I explore line much like a sculptor, working my way around the form boldly at first, then slowing down"

Joe L. Mac Kechnie hears music in line. He says, "Gestural lines are like the strings of an expensive violin. We respond to their exquisite music when it comes from the heart of the artist."

For Joanne Beaulieu Ruggles drawing feels like a risky but exciting activity: "It is risk that draws me in, so I choose to walk the tightrope with my ink and pens." For Betsy Cole drawing communicates, perhaps tells a story. She says, "Line is an artist's adjective, adverb and noun."

Different types of lines tell the viewer different things. "A loose line always conveys more information," says Charles Jos Biviano. Holly Siniscal thinks that "stylized line creates texture." "My favorite kinds of lines are the ones that whisper ..." says Ellen Erenberg.

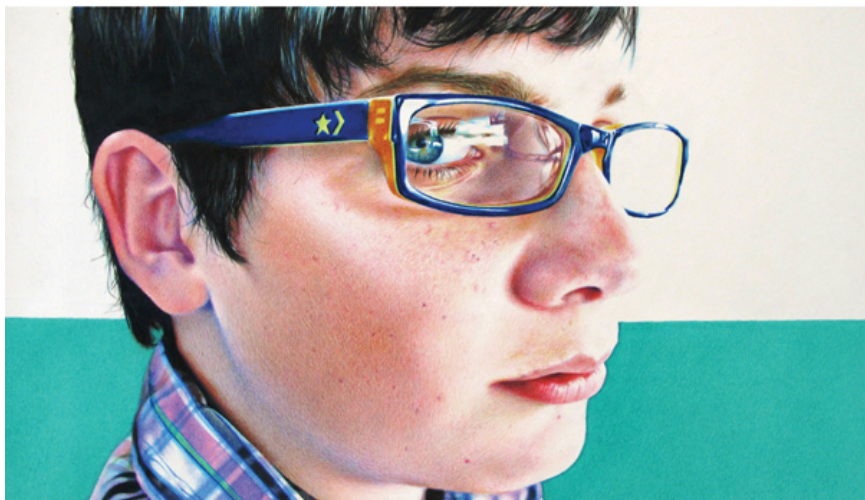
I want to leave you with two exhortations from our artists—advice I would do well to heed myself. Our longtime friend Judi Betts, who has about as much fun with her art as anyone I know, chides us, "Artists should doodle more and Google less!" And finally Jerome C. Goettsch reminds us to: "Be an observer and draw something every day."

Good advice for any artist!



Rachel Rubin Wolf

1 PORTRAITS



GALEN | TANJA GANT

Colored pencil on smooth bristol board

12½" × 24" (32cm × 61cm)

I work primarily from photographs that already have the right mood, lines and perspective defined. In *Galen*, I used Prismacolor colored pencils working from light to dark, dividing the background into two unequal parts to add drama. After making a detailed sketch I applied color in short crosshatching strokes, all the while making sure I captured the right expression of the subject. It's all about the attitude!



LADY IN WAITING | STAR GALLER

Charcoal on paper
20" x 16" (51cm x 41cm)

I love self-portraits. They record how I feel at different stages in my life. Dressing up is a part of my world; I collect costumes and my makeup collection takes up a whole cabinet. At the time I drew this, I felt like the key I needed to break out of my current situation was beyond my reach.



Unblended lines are infinitely flexible; they can craft forms, hit edges hard or show the eye where to go.

—KEVIN M. WUESTE

THE INHERITOR | KEVIN M. WUESTE

Conté, carbon and charcoal pencil on smooth newsprint
24" x 18" (61cm x 46cm)

This is a work from several photo references of lawyer Clarence Darrow. It was a demo to show students how to construct a portrait from simple, abstract shapes. I used strong diagonals and clear contrasts to convey strength in my shapes, but used varying line qualities and varying pencil pressure to achieve subtle shifts of light and dark. Although the general color/tonal value of this paper is light oatmeal, carefully managing values enables the color of the shirt to appear like white material.



I explore line in drawing and painting much like a sculptor, working my way around the form boldly at first, then slowing down to search for areas to exaggerate or understate.

—JULIE L. JILEK

MOHAWK (CHRISTINA) | JULIE L. JILEK

Carbon pencil and Conté on Canson

12" x 16" (30cm x 41cm)

Mohawk is a three-hour figure study and my first attempt with carbon pencils. Prior to this session, my drawings were colorful and expressive mixed-media pieces exploring bold mark-making and pushing color. Removing color from the equation allowed for acute focus on value, edges and capturing a believable likeness of the model. As a student I was encouraged to use an eraser to draw and to this day it's a vital tool for me. I enjoy the challenge of working from life: a tricky balance of dynamic decisions to adjust, omit or carefully weave together, all on a time crunch.



ZOEY | JOE L. MAC KECHNIE

Soft vine and compressed charcoals on paper
24" x 18" (61cm x 46cm)

Zoey is both an artist and model. Her poses are inspirational. I used a compressed charcoal pencil and contour drawing techniques for the initial line drawing. I like to leave the contour lines untouched, errors and all, creating ghost lines which tease the viewer's eye and create movement and depth. I then quickly modeled the form shadows using a soft vine charcoal brick, smearing and blurring with my fingers and kneaded eraser. These smears also add movement. The final bold lines are made with a compressed charcoal brick. Those lines came purely from my gut. They are intuitive, gestural and add drama.



Gestural lines are like the strings of an expensive violin. We respond to their exquisite music when it comes from the heart of the artist.

—JOE L. MAC KECHNIE

MAYA | LAURIE KAMPE

Charcoal on paper

5" x 5" (13cm x 13cm)

Maya was created from a short-pose model session. Most of my willow charcoal drawing involves alternately adding and taking away through a variety of means including pencil eraser, finger, chamois and kneaded eraser. *Maya* was different; her expression was captured quickly in a more direct way and required little correction. In this light and shadow piece, the shadow creates a three-quarter view of a simple gesture while the light shape is implied and includes the area around the figure. Shape and contrast express the idea and line is used to create movement and suggest edge.



Daily life creates an incredibly high tempo but in a rush there is still a chance to capture the beauty of the world within simple and vibrant lines of drawing.

—ARINA

WIND OF CHANGE | ARINA

Oil pastels, charcoal and acrylic on canvas

30" × 48" (76cm × 122cm)

Drawing itself and drawing lines mesmerize me entirely. I am inspired by the very act of making drawings and, in particular, how the random and accidental can initiate the foundations of visual order. Images might take shape through trial and error, a whim or the pursuit of drawing lines, yet never as a result of a planned or foreseen outcome. I am challenged by the freedom of expression in drawing, by the vibration and interaction of the colors and lines to capture a fleeting life span, a transient shadow or an elusive smile on a face.



VIRGIL KING | CHRIS RUSH

Chalk on 19th century slate board
14" x 10" (36cm x 25cm)

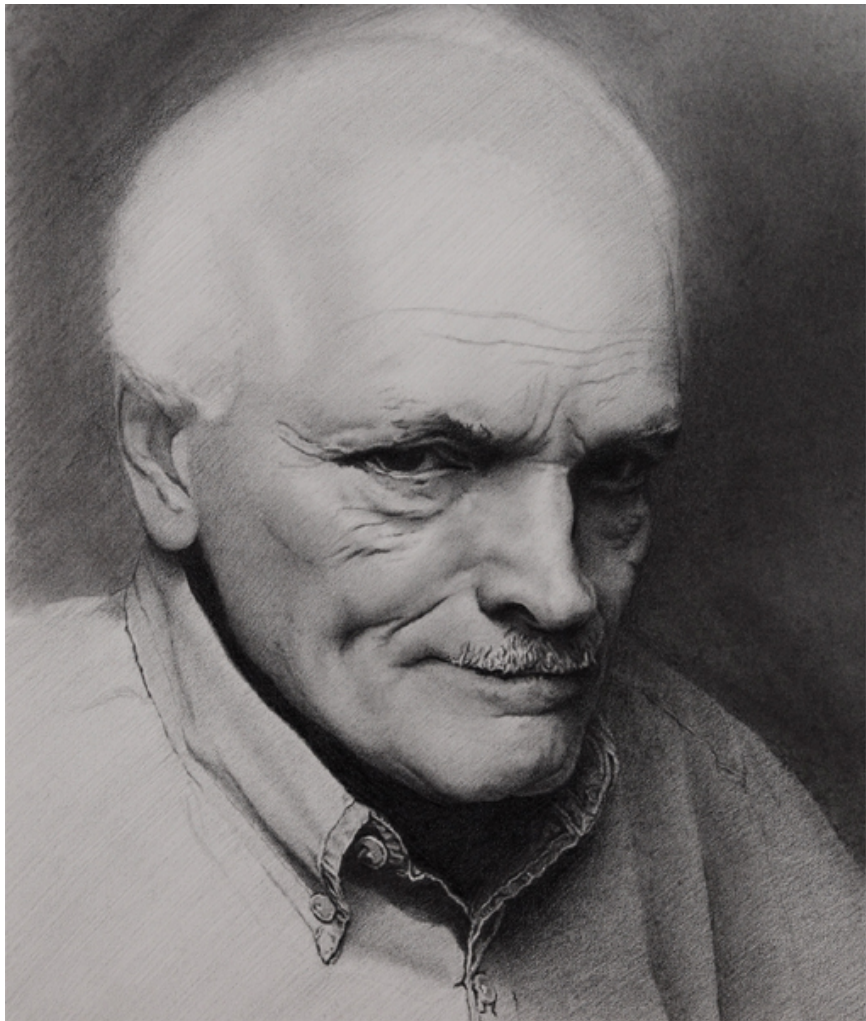
The old slate was blank when I found it, blank for a hundred years. Only the name of its owner survived, VIRGIL KING, carved on the wooden frame. Who was he, this schoolboy with the curious name? In chalk, I propose an answer: a boy, lost in his own thoughts, wearing a crown.



TATI WITH ATTITUDE | CAREY ALVEZ

Carbon pencil and chalk with acrylic wash on watercolor paper
16" x 18" (41cm x 46cm)

Tati with Attitude was done in the studio. I used three different photos as reference, as well as on-site sketches. I am looking for an expression or body language from the model that is authentic and natural. I use natural, available light as much as possible and zero in on details: hands, feet, clothing, etc. Once the initial line sketch is finished, I separate the light and dark areas, then build the basic forms. From this point the photo only serves as reference for the likeness. Shadows, highlights, value and details are arbitrarily changed to create a desired effect. I use a bristle brush for blending, a kneaded eraser to shape and pick up in the light areas and in this case, white chalk to create highlights.



IS THAT ALL | RON WILSON

Graphite pencil and powdered graphite on paper
14" × 11" (36cm × 28cm)

The drawing was done in my home studio based on a Blackberry phone photo. I used 2mm Caran d'Ache mechanical pencils with varying leads and powdered graphite for the background. As a young artist I was inspired by the drawings of Toulouse-Lautrec and Ingres and their ability to express form and mass with a single line; it was pure alchemy. My primary goal in portraiture is to reveal character—in this case the wear and tear of a life—both internal and external. It is always a challenge to balance the technical demands of portrait drawing with the empathetic response to the human being before you. When the balance is maintained you can express a life—alchemy.



I love the notion that line can be an edge, the beginning of a form or the description of a shape just in how you apply it.

—KEVIN M. WUESTE

20 MINUTE HEAD STUDIES | KEVIN M. WUESTE

Carbon and charcoal pencils on smooth newsprint

24" x 18" (61cm x 46cm)

With these quick head studies from life, I work to simplify shapes and find the clear notions that make each person unique. With Pierre, his hat and his strong features gave him a forlorn feel I hoped to capture with the turn of his mouth and the attitude of his eye. With Terry, I also saw world-weariness and they began to feel like a nice composition—letting some tone flow from subject to subject to connect the shapes. I vary line to indicate key contrasts of shape and shadow—and often to show the flow of light over form.



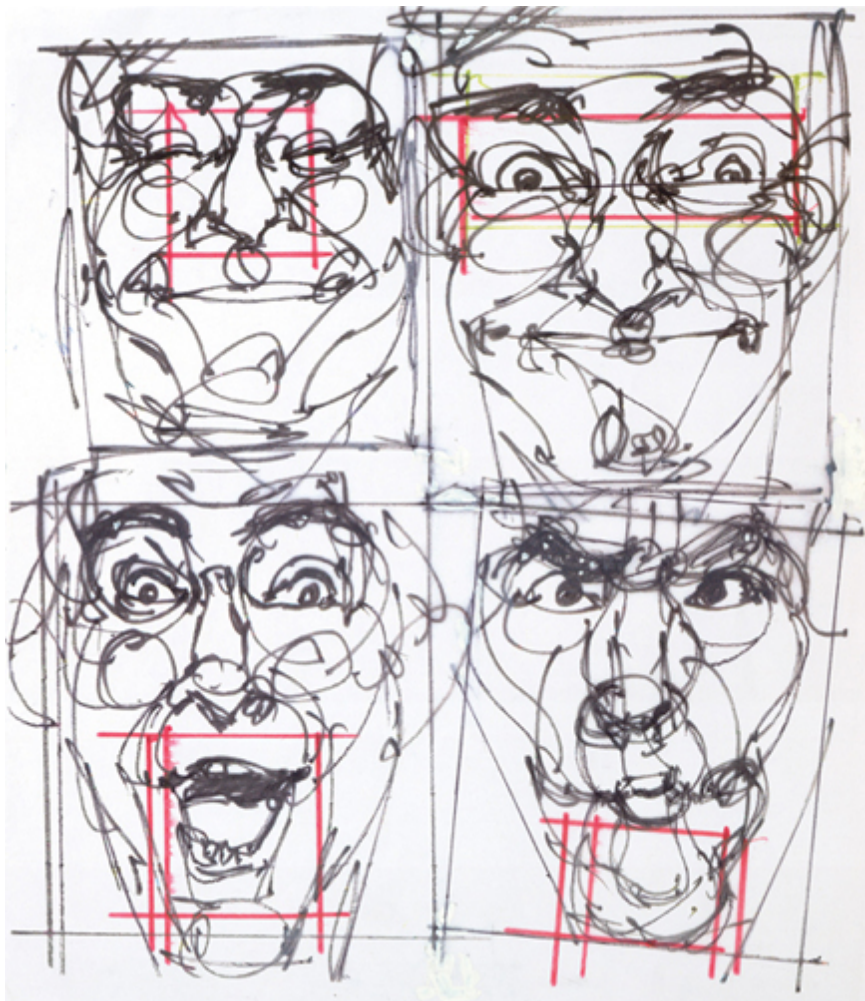
The artistic play between line and form is a delicate dance. One can't dominate the other, they must work together.

—JOE L. MAC KECHNIE

WHATTA YOU LOOKING AT? | JOE L. MAC KECHNIE

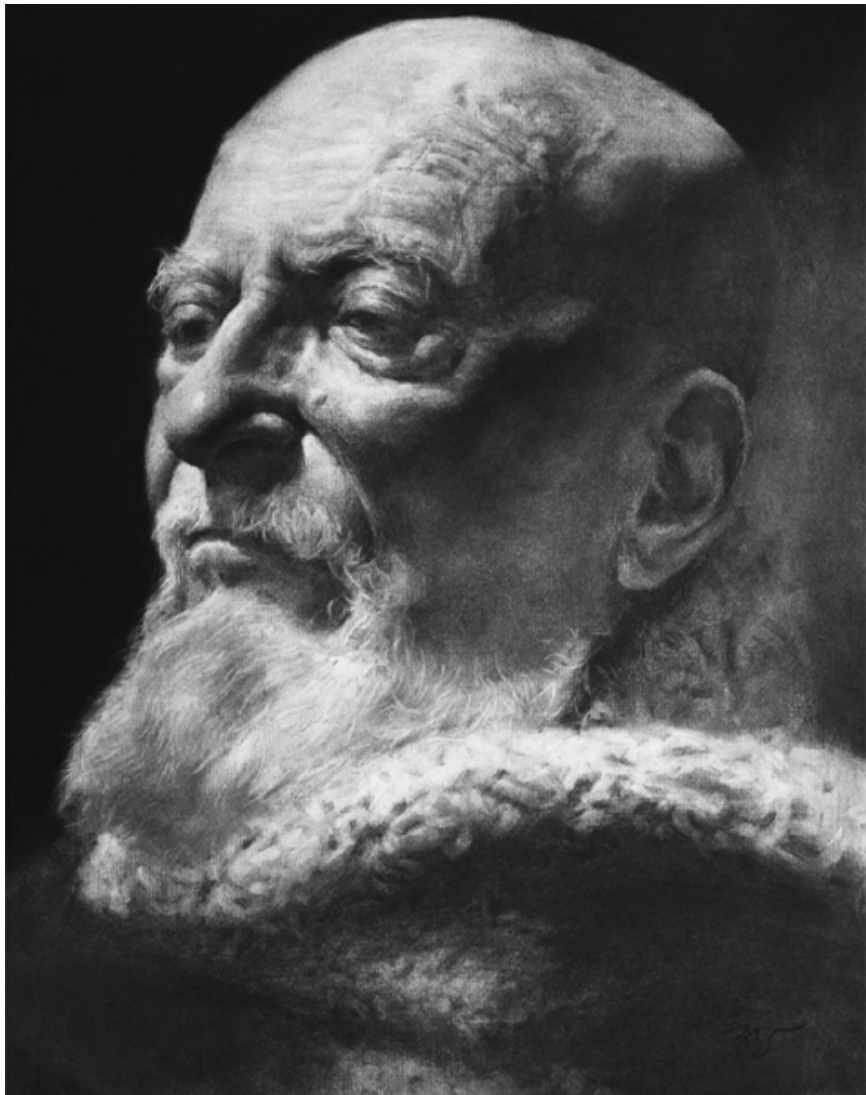
Ink and watercolor on Arches cold-pressed watercolor paper
18" x 24" (46cm x 61cm)

Whatta You Looking At? is a one-hour demo I did for a local art association. I used a photo I took of a gentleman at a local street fair. With permanent ink and fine-point pen I did the underdrawing using contour drawing techniques. I then used watercolor to paint the shadows and skintones, finishing the darker details with a water-soluble sumi ink calligraphy pen, using water to soften some of the edges. From a distance the viewer can't see the underdrawing. Once closer, the spiderweb of lines under the watercolor marks provide another dimension for the viewer to enjoy.



SILLY ME | PAUL G. MELIA
Black marker on white marker paper
10" × 8" (25cm × 20cm)

I'm a bit of a ham—especially around my young grandchildren—so one day I had one of my three beautiful adult daughters (who is a wonderful photographer and video expert) take a sampling of my weird and crazy facial expressions. I chose these four faces for the preliminary drawings for a large acrylic and mixed-media painting I wish to do sometime in the future. (Drawing time: 20 to 25 minutes.)



Each line, of any length, width or quality, is beautiful at the right spot in the composition.

—ZIMOU TAN

ANTON | ZIMOU TAN

Willow charcoal, compressed charcoal and charcoal pencil on paper
24" × 18" (61cm × 46cm)

For *Anton* I wanted to go beyond what my photograph reference could offer. A finished artwork should be more lifelike than a photograph. A successful portrait needs an understanding of inner structures and planes, before trying to capture the soul of the subject. This skill is gained from drawing from life as much as possible. Anton, a professional photographer, said, "... the drawing captured my personality and spirit more than a photograph is capable of!"



In scratchboard, line is everything; follow the contours of the subject to define form and features and make them pop.

—SHAUNA FANNIN

SUMMER MAGIC | SHAUNA FANNIN

Scratchboard

14" x 11" (36cm x 28cm)

Scratchboard has always been one of my favorite mediums. There is something about the contrast, the almost sculptural quality of the medium, that I find very pleasing. In *Summer Magic*, I caress the contours of the figure with line to give it form and

definition that cannot be achieved with crosshatching. The photograph is of my dear friend Anna Beth Havenar. The childlike spirit of the piece recalls this verse from the Book of Matthew: "Truly I tell you, unless you change and become like little children, you will never enter the kingdom of heaven."



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SELF PORTRAIT OF THE ARTIST | KEN GRANING

Pencil sketch on paper and digital pen tool in Adobe Illustrator
40" x 30" (102cm x 76cm)

This piece is pure line, no tone. It is also a hybrid art style: a marriage of traditional

drawing techniques and a digital rendering tool. It began as a pencil sketch drawn directly from my face in a mirror. The sketch is imported into Adobe Illustrator. It is then traced using the digital pen tool, one line at a time. Each line is assigned a color value and weight. The final drawing is then output to a large-format giclée printer. I consider the digital pen tool to be the ultimate artist line-rendering tool if you are after a clean, precise line image.



BOARD | HOLLY SINISCAL

Prismacolor and Verithin colored pencils on Stonehenge paper
12¾" × 22¾" (32cm × 58cm)

This is a portrait of my daughter Abby. I wanted to capture her individual style and quirky personality through expression and use of vibrant, exaggerated color. I visualize a concept and work from a range of photo references, sketching different ideas until I am satisfied that I've captured a unique part of the subject's personality. I chose to explore the textural quality of line through the stylized representation of the grass juxtaposed with the chaotic jumble of lines that make up the subject's hair.

Stylized line creates texture.

—HOLLY SINISCAL



SASS | EMILY KEARNEY-WILLIAMS

Scratchboard

12" x 9" (30cm x 23cm)

I did this piece from a photograph of my friend. I had done only one scratchboard before and this time I wanted to focus on small, detailed lines to complete the work. First I sketched out the drawing in chalk, which is easy to wipe off so as not to leave messy marks on the board. I then used a craft knife to create very small crosshatching along the highlights of the face, eventually working my way to the clothing and hair.



For gestural lines that show movement and depth, try soft vine charcoal applied with varied pressure and angles. Smudging helps, too!

—DINA MARTIN

NUR (LIGHT) | DINA MARTIN

Graphite and charcoal/graphite mix for background on bristol smooth paper
13½" × 16½" (34cm × 42cm)

This piece represents hope and adversity. To indicate a surreal sense of space I envisioned a tiny door juxtaposed against a looming figure. After sketching a rough thumbnail for design I freehanded the child and door onto a large bristol paper using two reference photos. I created the whole drawing by applying layers of tiny squiggles and lines using 0.3mm and 0.5 mm mechanical pencils and 2mm drafting pencils. I pencilled in a mix of charcoal and graphite for the dark background and used a blending stump to smooth it out.



TOMMI | CHE SMITH

Charcoal on paper

16" x 12" (41cm x 30cm)

I often find myself pretending that I am painting when I am drawing. To me, drawing is just another form of painting. I start very generally and work toward detail only after developing a solid foundation of value range. Similar to working from large brushes to finer brushes, I start a drawing with the flat side of a stick of charcoal and move to smaller tools as the drawing gets closer to completion. Most important for me, though, is working for the sake of the process and not the end product.



MY NAME IS BLUE | JUDITH B. CARDUCCI

Soft vine charcoal, black-and-white Conté crayon on Canson Mi-Tientes paper
19" x 24" (48cm x 61cm)

Some of my friends and I hired Blue one evening for figure drawing. I didn't like the full-figure pose, but I love gesture, and the expressive tilt of his head and his wonderful hair with its texture and action were exciting and inspiring. I had bought a stack of unusually colored Canson paper at a sale. It seemed to me that the black-and-white drawing tools begged for the brilliant orange-gold.



Line drawing is the most personal expressive statement an artist can make. It is as distinctive as your handwriting.

—MYRNA WACKNOV

AUTUMN CONTEMPLATING WINTER | TRAVIS MICHAEL BAILEY

Charcoal and white chalk on blue paper

11" x 17" (28cm x 43cm)

In planning this drawing, my main concern was the use of contour and lighting to best convey the true form. After establishing an accurate structural block-in, I built up the drawing with washes using compressed charcoal pencils and white chalk on blue

paper. Multiple strokes were laid down in various directions covering the surface of the paper completely to create the base layer. Starting at the head, I worked down the drawing, making subtle gradations of the form, creating the skin of the figure. I then refined the subtle areas such as the skin on the inside of her wrist and the transitional areas such as the edge of the shadows.



SPLASH | LJUBICA FA-HARDI

Graphite pencil and watercolor on paper
16" x 24" (41cm x 61cm)

I often approach portraiture as though the person portrayed is aware of being graphite on paper and can respond to rips and wrinkles in the paper just as a person might respond to a loud sound or bright light. The paper can also respond to the portrait—in this case the crinkled paper relates to the wrinkled squint my three year old daughter makes in anticipation of the camera's flash. Her expression could also be a response to the watercolor that I flung at the picture. After the investment of time and feeling in the graphite portrait, it felt very risky to crumple and splash the drawing, but I did it anyway.



EVELIN'S FRIEND | MYRNA WACKNOV

Pen with nonpermanent ink and Koi WaterBrush on heavyweight sketch paper
11" x 8" (28cm x 20cm)

My technique is a modified contour line drawing where I keep the pen to the paper as much as possible. My goal is an emotionally expressive image. I prefer to draw the person many times rather than erasing. Each successive drawing becomes more accurate as I make adjustments based on the previous drawing. Using ink that will bleed when touched with a wet brush allows me to add shading and value to the line drawing. I carry a simple drawing kit of pen, inexpensive brush with water in the squeezable handle, and a sketchbook.



SCOTTISH HAT | TRICIA KAMAN

Charcoal and pastel on pastel board
20" x 16" (51cm x 41cm)

Viewing a live model, I began with a sketchy underpainting in charcoal. Then I worked in color with pastel medium on the lighted aspects of the face. After adding color to the chest and the hat, I was surprised to find that the painting just worked! The shadow surface of the face was left untouched, exposing the raw underpainting. *Scottish Hat* is a perfect example of the painting telling the painter when it is finished and not the other way around.



Line adds texture and dimension to my drawings.

—HOLLY BEDROSIAN

RETICENT | HOLLY BEDROSIAN

Colored pencil on sanded paper

20" × 28" (51cm × 71cm)

This drawing was done based on photographs I took of myself posing by a window, using a camera timer. I first sketched the basic shapes using pencil and then began rendering details in Dark Green, Tuscan Red and Indigo Blue colored pencils. Once I had established a framework for the darkest darks in the drawing, I added midtones and lights. In order to depict the figure moving toward the light and away from the static and shadows of the past, I created a contrast between the clean lines of the illuminated drapes and the crosshatched shaded area behind the figure.



GRACE'S ALPACA HAT | ELIZABETH A. PATTERSON

Colored pencil on pastel board
11" x 11" (28cm x 28cm)

Strong sunlight presented me with a wonderful variety of effects as it shone on, or through, the different elements of my composition. Distinct shapes of light and shade define facial contours. Tiny illuminated fibers in the hat's yarn floated out softly from its surface. Sheer curtain fabric and the window framing behind, together became an abstract design in values of gray. Aside from Grace's face, which is more smoothly finished, I chose to keep the energetic strokes of colored pencil visible.



THE ARCHER | STAR GALLERY

Charcoal on paper

8" x 10" (20cm x 25cm)

Growing up next door to the Renaissance Festival explains a lot of my imagery. I originally staged a much more elaborate action piece, but when my model stopped to look out the window, I saw the real drawing: the longing, the search and the hunt in his eyes. Sometimes you have to abandon the plan when magic happens.



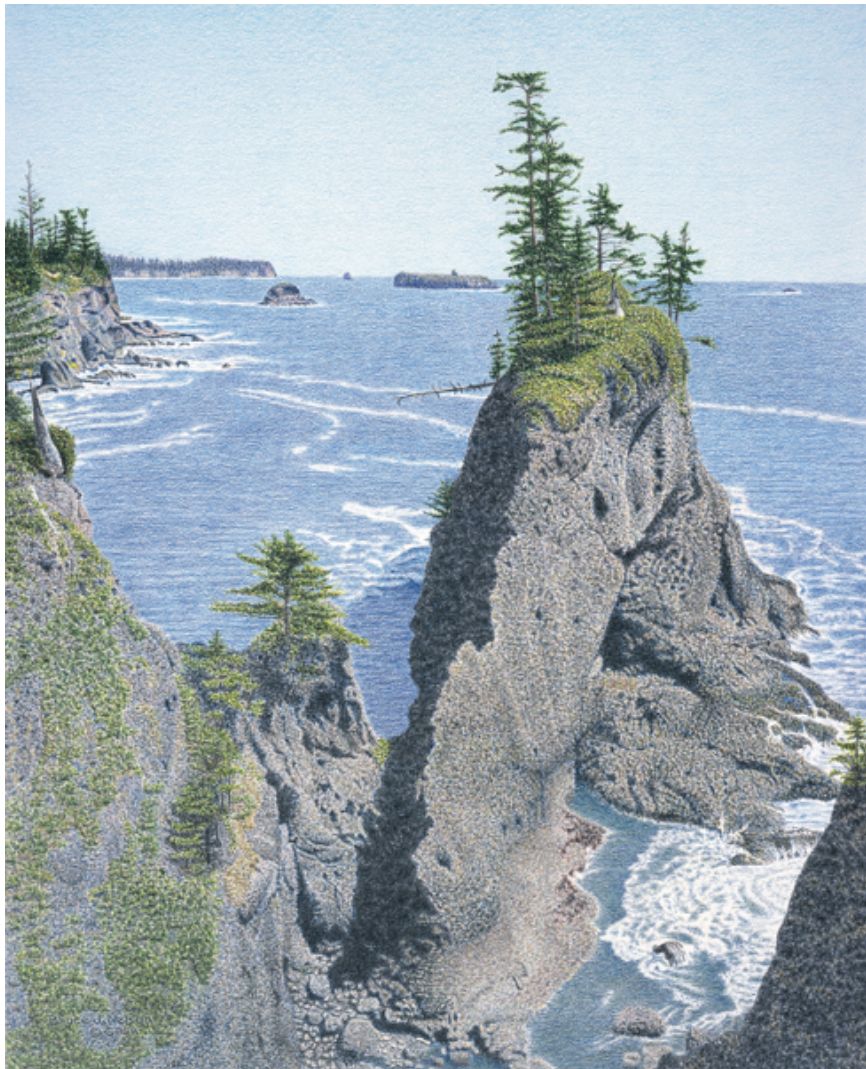
Photorealism (my preferred style) treats lines as graduated tonal change, but I've always admired artists who, with a few simple lines, can convey so much so quickly.

—MIKE NICHOLLS

OLDWAY MANSION | MIKE NICHOLLS

Graphite pencils on 100-lb. (210gsm) Canson bristol paper
5½" × 12" (14cm × 30cm)

Oldway Mansion, Paignton, Devon, England was built circa 1875 for Isaac Merritt Singer, founder of the Singer Sewing Machine Company. It was later acquired by Paignton Council in 1946 as a civic center. Our granddaughter married there in August 2010 and asked me to draw the venue. Being self-taught (drawing since only September 2009), I found her request daunting. Using my own photographs, Reeves pencils on favored Canson paper for its robustness and whiteness, the sky was created from successive blended layers, lifted using a putty rubber. The building and windows were carefully mapped, and on the whole negatively drawn, but the statue and flag were a challenge.



NORTHWEST COAST | BRUCE J. NELSON

Colored pencil on Rising museum board
25" x 20" (64cm x 51cm)

On a trip to the Olympic National Park, WA (coastal strip) with my 4" x 5" (10cm x 13cm) camera, I left the trail to see what was out there. It wasn't very far to the edge, but it took me quite a while to beat my way through the salal brush. All of a sudden I came to the edge and was rewarded with the view that is portrayed here. There was just enough room to set up the camera, which I did, and left the spot as pristine as I found it.



INTO THE PYRENEES | DIANE OLIVIER

Pastel on paper

15" x 22" (38cm x 56cm)

Around ten in the morning I was driving solo through the Pyrenees in France towards Spain, music blasting, cigar in hand. Over the crest of a hill this view opened up and took my breath away. It was hot and shimmering, my goal was to catch the light and distance. I found a safe spot for the car, pulled out my pastels and dug in. I began with a value study using an Ultramarine Blue pastel and then hit it with water, creating washes and an underlying value system. It dried in minutes in the hot summer sun. My pastel choice is Unison. I love the richness of the color and the softness of the stick.



REMEMBRANCES OF SOUTH TEXAS | JEANNETTE CUEVAS

Pastel over acrylic on pumice-primed Gator board

27" x 48" (69cm x 122cm)

I am moved by light, particularly sunlight and its effect on familiar subjects. It has a captivating way of illuminating colors, shapes and surfaces that reflect light much like a prism. It reveals and exposes surprising hidden beauty. For me pastel is the ultimate medium for capturing these qualities. Applying it in a rich pattern of lines and strokes allows me to obtain the clearest color, and the numerous pastel strokes create a flow of movement and energy throughout the painting. This is what I believe gives the image that feeling of being alive.



VERONESE GOTHIC | PAUL G. MELIA

Rapidograph pen and watercolor on white print paper

14" x 10" (36cm x 25cm)

Using photographs and clips from my files, I sketched a very light, rough pencil guide for the placement of elements. As always, I then just waded in at a seemingly obvious point and winged it, just having fun with the shapes and lines, pausing and stepping back here and there to see the overall design. Next, I took a digital photograph of the line art and got paper copies not only to get a fresh look at it but to experiment with color. (Time involved: 8 to 10 hours including research, planning and rendering.)



ANOTHER WORLD | PAUL G. MELIA

Charcoal pencil on white charcoal paper

14" x 24" (36cm x 61cm)

This is an on-the-spot drawing from a weeklong trip to Amish Country in Eastern Pennsylvania—a fantastic place. One late afternoon I was driving along in the vast farmland and came upon this old house. I loved it—so I went closer and grabbed my sketching equipment. There was no one around. Ten minutes or so into the drawing, the two brothers shown on the right came out to see what I was doing. They cheerfully posed when I asked them if they would like to be a part of it. As I was finishing up the details, a younger brother showed up, so I added him on the left. Upon finishing the drawings, the oldest boy wanted to show the results to his mother inside the house. Walking into that house was like walking about a hundred years into the past: no electricity—not much light—bare essentials all in tones of gray, and a bit eerie but very welcoming. The mother nodded approvingly. The whole experience was very humbling and very meaningful. I had touched their lives in a special way and they have touched my life in a very special way, also. I shall never forget—I am truly blessed. (Drawing time: approximately 2 hours.)



Practice trumps everything: talent, luck, fashion. There are very few shortcuts to success in art.

—PAUL MURRAY

GOLONDRINAS CHAPEL | PAUL MURRAY

Pen and ink on watercolor paper

6¾" × 8½" (17cm × 22cm)

I am increasingly interested in quality of light. Monochrome pen and ink drawings, for me, are the ultimate exercise in light. Everything depends on accurate value relationships. Making pen and ink drawings is great therapy for me after working for extended periods in color. It is a great way to change pace and still grow as an artist. This drawing was done in-studio from several photographs.



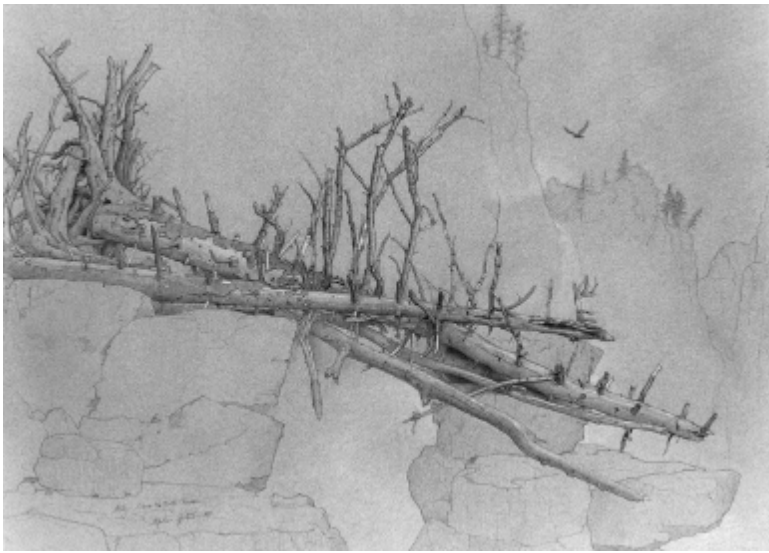
LONDON - BERKELEY SQUARE | GERALD BROMMER

Uniball pen and ink on sketchbook paper

8" x 10" (20cm x 25cm)

We had just finished painting our way through the Cotswolds and had a few days to spend in London. With sketchbook in hand, I found myself in Berkeley Square. Looking out from the park and a comfortable park bench, I sketched several of the fine buildings that surround the square. I started by putting down one vertical line to establish the height and centerline of the structure. From that line, the levels of windows, chimneys, rooflines, doors and people fell into place. It is a direct contour drawing that happily fills the page of my sketchbook. No pencil lines were drawn first. Line is the most important of all graphic elements and is the most convenient device for dividing, containing, describing or expressing.

—GERALD BROMMER



ABOVE THE MISTY CHASM | STEPHEN GJERTSON

Pencil and white pencil
17" x 25" (43cm x 64cm)

During the 1980s and early 1990s I spent summers drawing and painting on the North Shore of Lake Superior. The trees in this drawing had been toppled by the high waves crashing against the rocks during the fall of 1981. Discovering them along the shore by my cabin, their picturesque beauty appealed to me, and I studied and drew them for several hours every morning for almost a week.

A loose line always conveys more information.

—CHARLES JOS BIVIANO



PALLADIAN HOUSE – QUICK SKETCH | CHARLES JOS BIVIANO

Ink on bond paper
11" x 17" (28cm x 43cm)

Palladian House was a quick twelve-minute on-site study intended for a more formal studio work. The subject was intentionally kept loose; long gestural pen strokes combined with quick shading for definition added both believability and depth to the study. While some architectural detailing is used, it is kept at a minimum.



HUNTERS GENERAL STORE | BRUCE J. NELSON

Colored pencil on Rives BFK
14" x 24" (36cm x 61cm)

While touring eastern Washington state, I spied this store as my wife and I were passing through the town of Hunters. I stopped in and went into the store and told the owner I would like to take a photo of it but there was a car parked in front. He said, "I will take care of it," and went next door and had the man move the car. I took several shots, thanked the man and sent him a copy of the drawing.



TREVI FOUNTAIN | WALLACE LEON HUGHES

Brown and black ink and graphite on paper

13" x 10" (33cm x 25cm)

Working from a photograph, I created a light drawing on 2-ply bristol paper (smooth finish) using .5, .7 and .9 leads. Next came no. 0 and no. 00 Rapidograph pens with a brown/black mix ink for the main lines and some shading. Back to graphite to round out and heavy up the drawing. More ink shading and a no. 2 pen for more punch. Lastly I added the sky to balance out the drawing and bring attention to the top of the structure. This drawing was great fun because I could relax and not worry if every line was perfect.



JOCK OF THE BUSHVELD | CHRIS MCCLELLAND

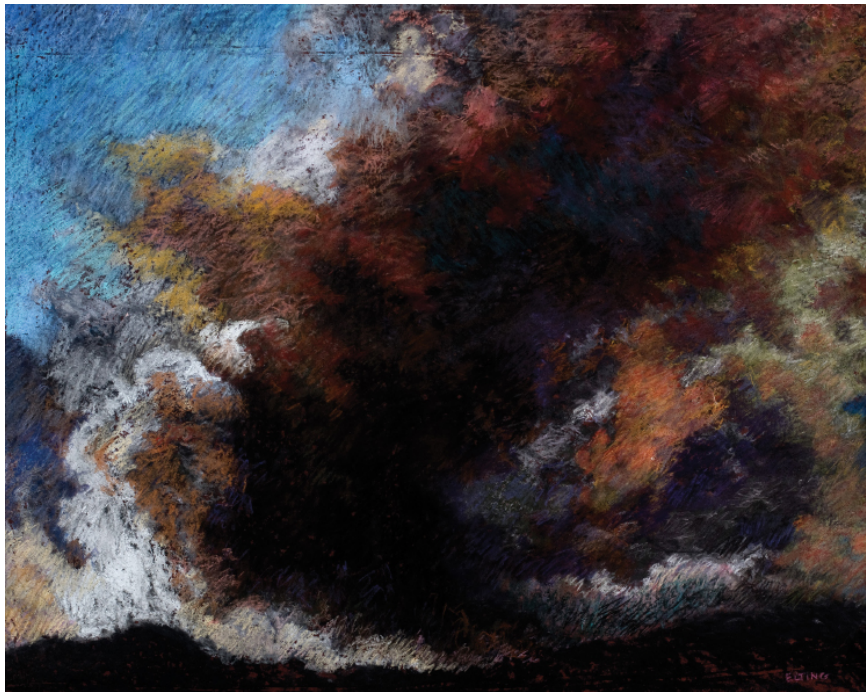
Graphite HB to 4B with a touch of colored pencil

12½" × 18" (32cm × 46cm)

Jock of the Bushveld was one of many African lodge drawings I have been commissioned to draw. Each of them is laid out in a montage form depicting glimpses of interesting scenes relevant to the particular lodge. In this case the lodge's namesake Jock, the bull terrier from the famous book written by Sir Percy Fitzpatrick, is seen holding at bay a sable antelope. The important bronze statue is represented in color pencil and placed as a center focus, while the rest of the drawing is done in graphite from HB to 4B. The shadows of the stick figures represent the ancient bushmen paintings that can be seen close by within Kruger National Park.

Line is like a bird—full of endlessly wonderful combinations of flight and melody.

—BUFF ELTING



FIRE ON THE MOUNTAIN | BUFF ELTING

Compressed charcoal, colored pencil and soft pastel on handmade elephant paper
26" x 32" (66cm x 81cm)

Clouds possess magical qualities. But those produced by a raging forest fire are terrifying. While witnessing this fire, I made sketches, photos and videos as enormous bombers disappeared like gnats into the smoke, emerging like comets with tails of fiery orange flame retardant. There was a palpable sense of danger, excitement and urgency. In this drawing, made later in my studio, the intense combustion of heat, light, color, sound, smell, hope, fear and dread is echoed by staccato line work. Quick, energetic strokes of black are overlaid by multiple layers of color, like particles of smoke in the hot, heavy air.



CLIFF PALACE | BRUCE J. NELSON

Colored pencil on 40-lb. (84gsm) hot-pressed Fabriano Artistic
16" x 24" (41cm x 61cm)

I found this composition while visiting the Mesa Verde National Park in Colorado and thought *this will work*. I took a couple of 35mm shots and decided to leave though I hadn't noticed dark clouds approaching. It broke loose in a torrent of rain that soaked me. My wife was waiting in the car and we headed back to the motel for dry clothes.



SONGLINES #1 | JAC TILTON

Carbon and charcoal on paper

24" × 20" (61cm × 51cm)

Inspired by the title of Bruce Chatwin's book, the *Songlines* series is a simple and straightforward exploration of gestural line and tone. Each drawing is created as an initial single line drawing with an emphasis placed on flow and rhythm. Subsequent additions of tonal areas help to create a sense of space.



APPLE PICKING IN THE CAROLINA WOODS | H. LINDA TROPE

Ink and brush markers on paper

24" x 17" (61cm x 43cm)

Apple Picking in the Carolina Woods is a work of my imagination. It incorporates quick images of mountains, fields and cloud formations sketched on road trips in western North Carolina, combined with images of the human form in expressive poses reminiscent of modern dance. My inspiration for this element is from dance magazines, books on dance, and live performances. The images from nature become a backdrop to the dancers. Broad brush markers create the underlying color areas, and a pointillist technique using narrow brush markers creates the painting details. Brush markers allow for immediate layering of colors.

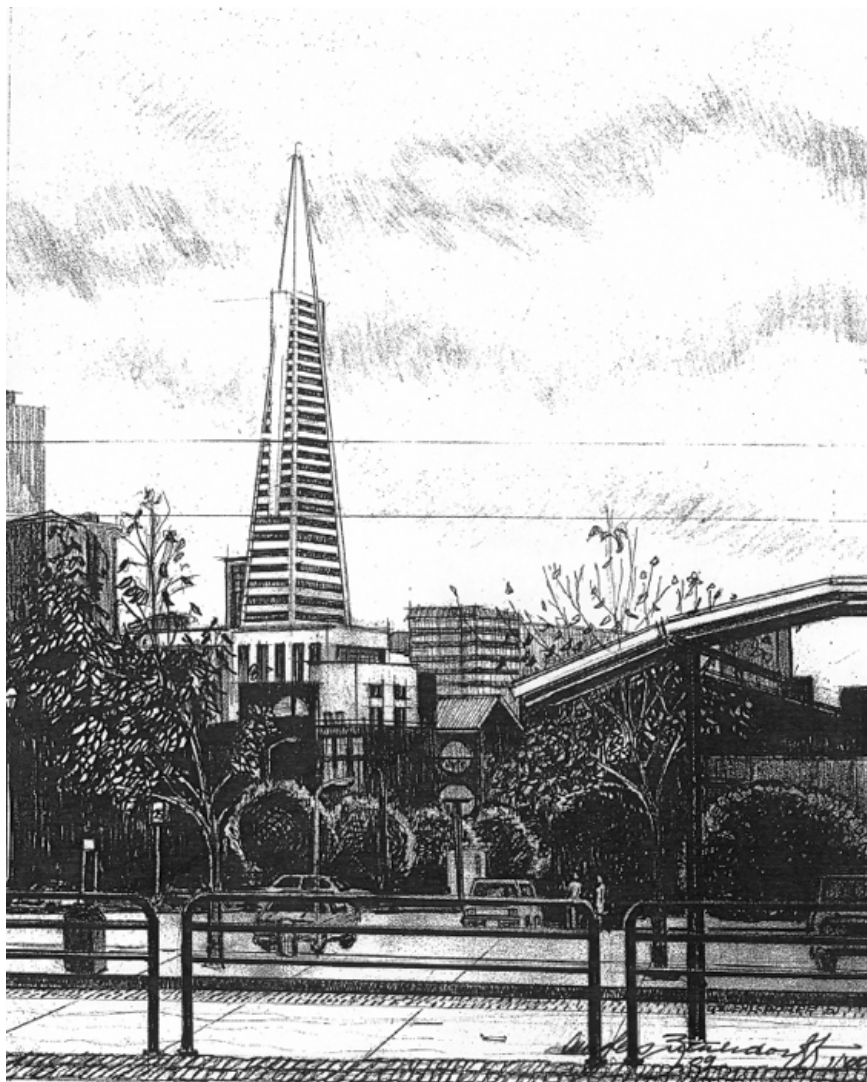


TANGLED LIGHT | MARGARET LARLHAM

Soft pastel on paper

12" x 16" (30cm x 41cm)

I live near Mission Trails Regional Park in San Diego and regularly sketch or paint there in the late afternoons. On this particular midsummer afternoon I had walked far, noting the lackluster color of the parched chaparral. From my hilltop view, however, I became entranced with the way the sun-crisped canyon scrub became colorful, ethereal forms trapping and tangling the warm light. The application of edge, tip or side of the pastel stick seem to best capture this fusion of line and light for me. I used Rembrandt and Sennelier soft pastels on a tinted ground paper.

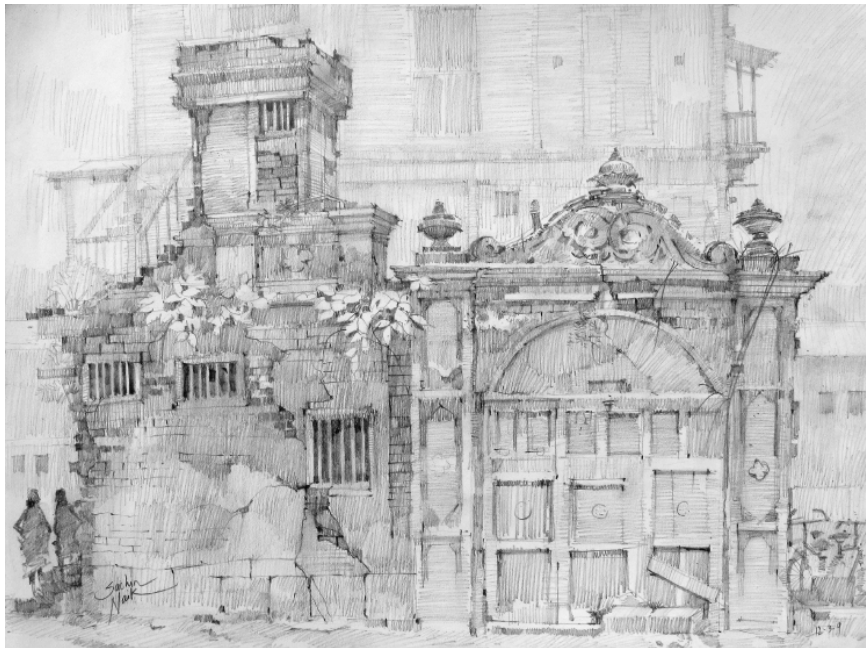


TRANSAMERICA TOWER | DOUGLAS ZUEHLSDORFF

Pencils, graphite and ink on paper

14" x 10" (36cm x 25cm)

While living in California, my wife and I took many day trips to San Francisco—one of the most beautiful cities in the world. The Transamerica Pyramid is one of the most unique buildings in the San Francisco skyline. Its unusual linear qualities make it an iconic structure. I used a 6H drafting pencil for layout and 2B pencils and Micron pens for the finished drawing, plus graphite for the shading and shadows. I hope my interpretation does this landmark justice.



Line is the most powerful element in any drawing; it can create tremendous depth and force without use of color.

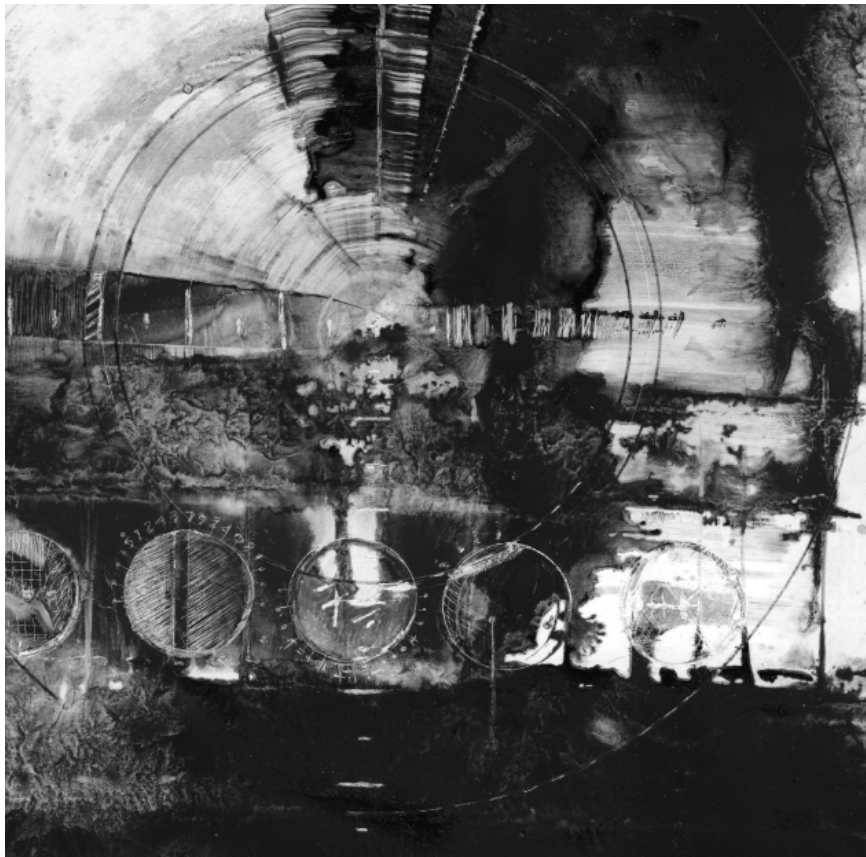
—SACHIN NAIK

OLD GATE | SACHIN NAIK

Pencil on paper

11" × 16" (28cm × 41cm)

Old Gate is a pure pencil sketch totally done on location in my city Pune (India). This is a detailed study done with fine strokes and lines on a fine-grain paper. Forceful lines have been used both horizontally and vertically and even diagonally sometimes to get the desired result. Stones, bricks and wooden doors were the main materials to be sketched. This old structure was very difficult to capture due to its decorative forms and the crowded location, but it was lovely to render and get to know its feel and appearance.



I am intrigued by the play between the loose organic line and the tight architectonic line, between the life of the body and the life of the mind.

—SEANA REILLY

SCHEMATIC 115 (TRAJECTORY) | SEANA REILLY

Graphite on paper

4¾" x 4¾" (12cm x 12cm)

In the *Schematics* series I am using graphite in both a traditional and experimental manner. I use the natural forces of gravity and fluid dynamics to move the liquid graphite over the substrate, leaving traces of tools as a form of mark-making. The imagery is not predetermined but develops as I interact with the material. I research symbols used in mapping, mechanics, physics and architecture that seem to speak to this organic image, and then incise scientifically based but ultimately manufactured diagrams into the graphite, highlighting the dissonance between natural processes and the human conceptualization of those processes.



THE FULTON BOAT YARD | DAN BURT

Pen and black ink on 100-lb. (210gsm) smooth Strathmore bristol paper

9" x 12" (23cm x 30cm)

This on-location drawing was done on the Texas Gulf Coast. The boats were too evenly lined up, so I designed a more interesting composition with boats going in contrasting directions. I started the drawing at the top left and rear of the focal-point boat and made my lines both vertical and horizontal going from left to right. I obeyed the rules of perspective approximately. I left room for the overlapping pickup truck and the foreground rowboat. I finished the drawing by using closely spaced vertical lines to make values. The closer spaced, the darker the values. Pressing harder on my 01 Pigma Micron pen also makes the value darker. I like a combination of curved, straight, horizontal, oblique and vertical lines with one being dominant.



MIDDLE EAST | PAUL G. MELIA

Rapidograph pen and watermedia on acid-free white print paper
15" x 10½" (38cm x 27cm)

From my clip files, I researched typical Middle East scenes, buildings and architecture and made this composite drawing. I did the line drawing first and then came back with watercolor and gouache over it. (Time involved: approximately 10 hours from research to finished drawing.)



LUCCA, ITALY | GRACE L. HAVERTY

Ink and watercolor in Holbein sketchbook

10½" x 8½" (27cm x 22cm)

This was a sketch I did on-site in the little village of Lucca, Italy. I began at the rooftops and worked my way down and from side to side using a Micron waterproof pen. To me, an incorrect line with character is much more interesting than a perfect one with little or no feeling. As I worked my way down I decided to leave the umbrellas and figures uncolored. I wanted the main focus to be the colorful buildings and windows. As I drew I could hear the laughter from the group of people on the right as they enjoyed their conversation.



Line is an artist's adjective, adverb and noun.

—BETS COLE

NEWPORT BRIDGE | BETS COLE

Charcoal and watercolor on tinted Fabriano drawing paper
19" x 25½" (48cm x 65cm)

As a plein air painter, I work primarily on-site. I begin my creative process by exploring the painting site, thoroughly investigating the colors and forms and light of the scene. Once I find an exciting location, I set up my easel. After marking the center and middle edges of my paper, I begin to feel out shapes and contours using vine charcoal. While these gestural strokes will define the subject matter, it is the lines and shapes that I don't draw—including the edges of the paper—that give form and strength to the composition. When I am confident in my foundation drawing, I incorporate other media, alternately painting and drawing.



OAK TREE | RAY-MEL CORNELIUS

Ink on paper

4½" × 7½" (11cm × 19cm)

This is a sketchbook drawing executed on-site. At a friend's ranch I used a Sharpie pen to capture the oak tree's sprawling growth pattern and the play of light on its surface. The Sharpie's easy flow of ink makes crosshatching rewarding. It is also more challenging than pencil, given the permanence of the marks.

My favorite line is the one that is not actually drawn but that you still can see.

—LUIS E. APARICIO



CASTILLO SAN FELIPE DEL MORRO: MAIN PLAZA | LUIS E. APARICIO

Ink on paper

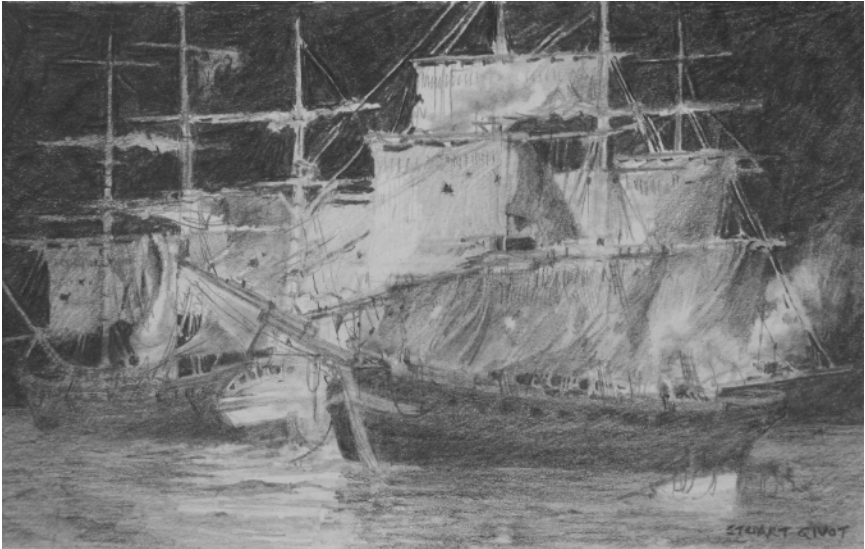
10" × 10" (25cm × 25cm)

A sketch should capture the vibrancy and energy of the subject. I was sketching at a colonial military fort in Old San Juan just past noon, and the glare of the Caribbean sun almost blinded me. A few quick strokes with a brush pen suggest how I was

experiencing the place at the time. Lines in my drawings are just scribbles that suggest what I see. Let the viewer fill in the details.

I like to playfully contrast two different types of line. Dotted lines are softer, giving a relaxed feeling with space to play. Straight, solid lines give direct eye movement that creates strong, tense expression.

—SOON Y. WARREN



When I paint in watercolor I am always one brushstroke away from disaster, but when I draw with graphite I am only one erasure away from salvation

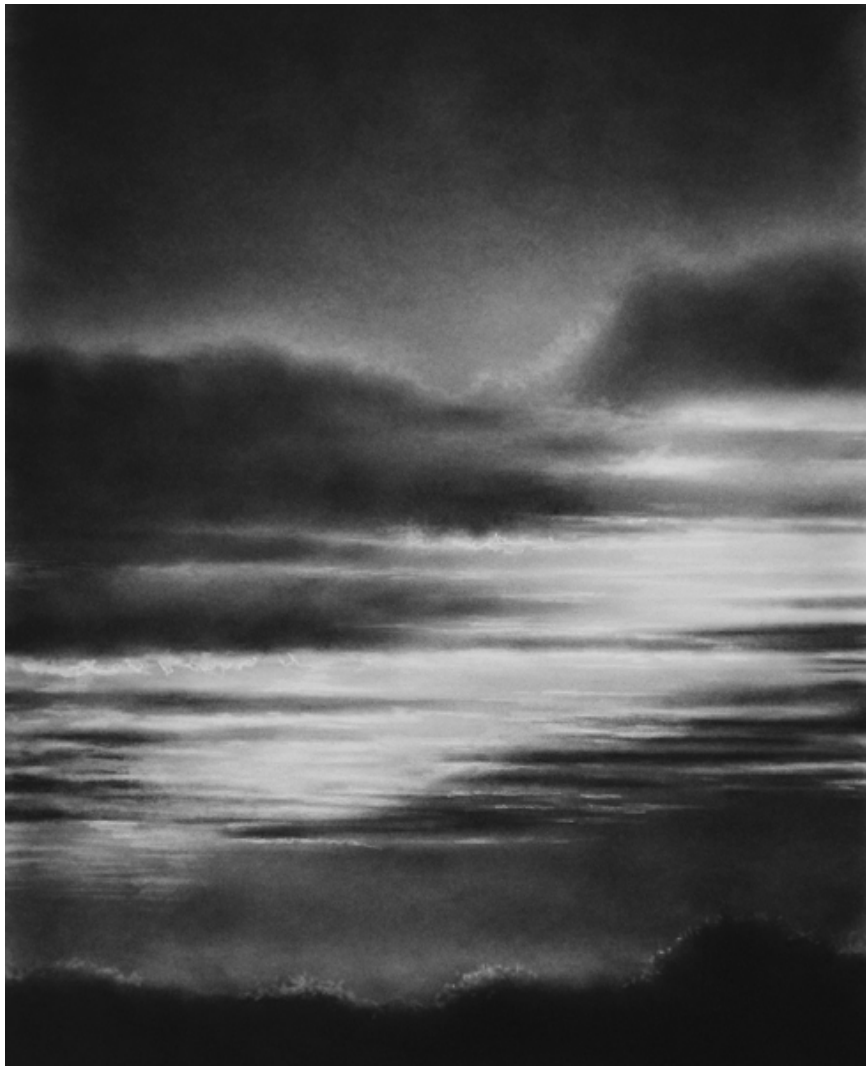
—STUART GIVOT

A SEA FIGHT | STUART GIVOT

Graphite on paper

4" × 7" (10cm × 18cm)

After purchasing a couple of Koh-I-Noor 5616 2mm lead holders (of which I have plenty but I am physically unable to walk out of an art supply store without buying something) and another three tubes of Staedtler HB, 2H and 2B carbon leads (I now have enough to draw a line twice around the world), I, of course, had to test the items. I chose this scene because I'm comfortable with marine subjects. I use 9" × 6" (23cm × 15cm) Mead Academie Sketch Diaries for everyday practice. The enjoyment of a graphite drawing is building up darks by crosshatching and then placing those darks next to lights to darken them even more. A night scene such as this makes it easy to create negative lines with the use of a kneaded eraser. But if you look carefully, I think there are one or two places where I had to resort to a tortillion. This turned out to be one of those pieces that just kind of evolved and became more interesting the more I worked on it.



DRIVING THROUGH TEXAS, DAY 8 | SOON Y. WARREN

Charcoal on Stonehenge paper
29" x 21" (74cm x 53cm)

The spacious open field and sky—the endlessness of a Texas landscape—is easily dismissed as lacking grandeur. To me, it's charming and profound. One of my favorite media, charcoal, which always strikes me as a medium for humble expression, is perfect for this. I like to take photos of open fields and the sky, taking notes about my thoughts and feelings when I drive through the Texas countryside. Later, I compose a drawing relying on notes, using aspects and elements from several snapshots.



GEORGIA'S FAVORITE BOOKSTORE / MAINE | GERALD BROMMER

Pilot Rolling Ball pen and ink on sketchbook paper
8" x 10" (20cm x 25cm)

This little bookstore is situated in a small cove near Spruce Head, Maine. While my wife, Georgia, was threading her way through the multiple narrow aisles inside and bantering with the shopkeeper, I was sketching this fascinating location outside. As I usually do, I drew the basic components directly with a pen (no pencil sketch to start) to create a contour line drawing. As time permitted, I worked on value contrasts and textures while still on location. I later completed the drawing in our motel room. I often use such drawings as resources for later paintings, and I have made several full-sheet watercolors (22" x 30" [56cm x 76cm]) based on this drawing. It is how I wish to remember this area of Maine and a special day of sketching.



I have learned that line is a feeling. Could I portray a baby in heavy dark line? I could, but I will not.

—DOUGLAS ZUEHLSDORFF

SAN FRANCISCO TROLLEY | DOUGLAS ZUEHLSDORFF

Pen and ink on drawing paper

10" x 13½" (25cm x 34cm)

This piece was taken from an original photo from when we were living in California. My wife and I loved coming to the city for its beauty, the food and the arts. I took two of San Francisco's trademarks and blended them in a pencil sketch to the final pen-and-ink drawing. My hope was to portray the trolley car in its steep terrain, showing perspective and detail. I used 60-lb. (126gsm) sketch paper as it is easy to make changes before getting into the ink phase. I used a 7mm drafting pencil and the ink pens were Micron's 02, 05 and 08.

3 STILL LIFE



DISTURBED CHILDHOOD | STAR GALLER

Charcoal and pastel on paper

7" x 16" (18cm x 41cm)

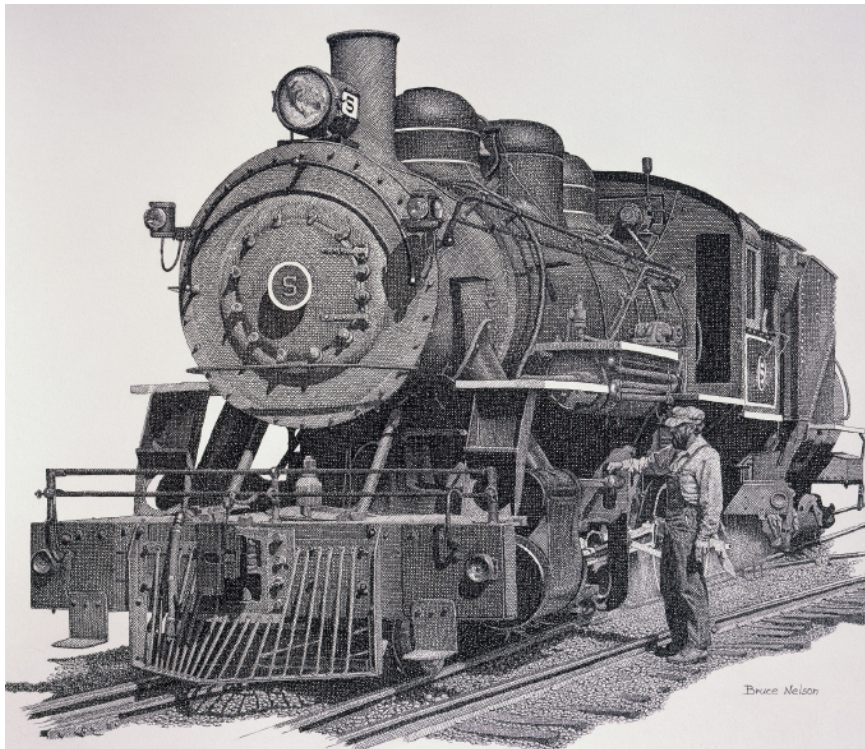
As a brunette, hazel-eyed, olive-complected shapeless little girl, I didn't particularly relate well to my female dolls who all sported blue eyes, blond hair and hourglass figures. Here, I re-create a typical scene of my youth where some unfortunate accident would happen to these lovelies.



AIR & WATER | TERI L. HIATT

Graphite on watercolor paper
17" x 14" (43cm x 36cm)

I drew this from a photograph of a junk shop in the old gold-mining town of Idaho City. I was fascinated by the way all these old everyday objects that were once valued now sit together as rusty reminders of the past. I enjoyed drawing this because of how the many different textures of wood, metal, glass and paint have been changed by time.



PORTER MIKADO 2-8-2 | BRUCE J. NELSON

Pen and ink on Strathmore bristol

16" x 20" (41cm x 51cm)

A Porter Mikado (1924) was in Mineral, Washington, where a small train line was selling rides on a train pulled by this engine. I had my Nikon 35mm camera with me and I saw this person getting the engine ready for a run. He never paid any attention to me, so I grabbed a quick shot that I later turned into this drawing. I really like his cigarette, as it added a real-life dimension.



MANIKIN ON A LEDGE | ANNE BAGBY

Acrylic ink, acrylic gel and acrylic on Yupo
12" x 12" (30cm x 30cm)

The still life was set up in my studio on the mantle. I started with a sheet of Yupo covered with gray or "dirty" gel. The initial drawing was done with a magic marker, starting with a light color and refining with a darker color. Pens work well on Yupo's smooth surface. Acrylic was painted on for the white areas and dark blue. Then I drew the patterns at my desk with a dip pen and acrylic ink. I am more successful with Yupo if I keep the layering to a minimum and keep it simple.



MOMENTS BEFORE | KEVIN A. MOORE

Black and white charcoal pencils on paper

12" x 8" (30cm x 20cm)

This ornate door handle can be found at Woodrow Wilson Hall at Monmouth University, which was formerly the summer home of President Woodrow Wilson and featured in the 1982 musical film *Annie*. The drawing was included in the Visions of Wilson Hall show in the Ice House Gallery also at Monmouth University. I chose to represent a close-up of a door handle as a metaphor for the emotion of anticipation. As in life's events every line takes its own meaning.

—RANJINI VENKATACHARI



STRIKING PERSPECTIVE | RANJINI VENKATACHARI

Colored pencil on Colourfix paper

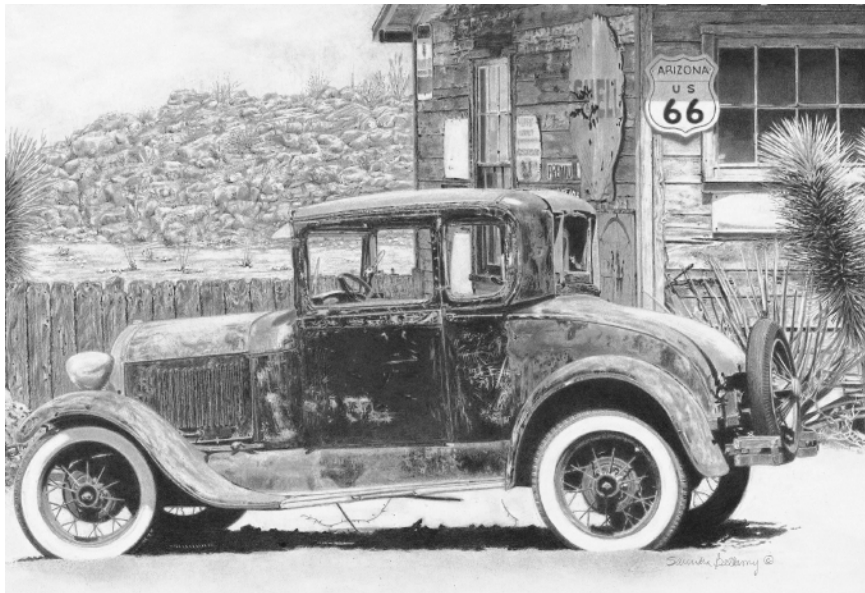
17" × 22" (43cm × 56cm)

Striking Perspective was rendered from a photograph using colored pencil on Art Spectrum Colourfix paper. The primary color set against the dramatic edges of the window created a visual trail of energy that immediately drew me to this composition. This piece is comprised of different forms of lines—horizontal, vertical, diagonal and curved—creating a powerful perspective. It is a humble tribute to the most powerful device of drawing.

Erratic and entwining lines are great for detail.

My favorites!

—SAUNDRA J. BELLAMY



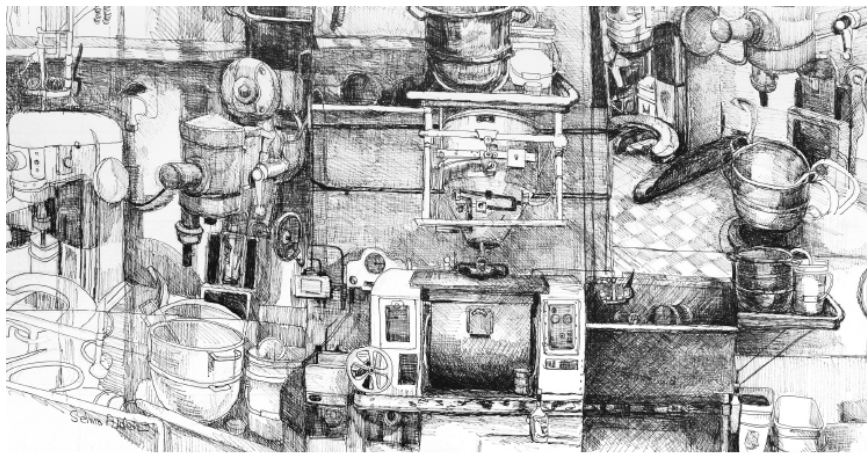
Lines are marvelous tools. They possess the properties of length, width and direction. They can enter and exit either soft or hard, and they love to define open and closed shapes.

—MICHAEL ALLEN MCGUIRE

RT. 66 - TIMES REMEMBERED | SAUNDRA J. BELLAMY

Graphite pencil on paper
10¼" x 16" (27cm x 41cm)

During the annual Route 66 Fun Run, car buffs always stop at the historic general store in Hackberry, Arizona, located between Seligman and Kingman. I found this great old Ford 1929 Model A Coupe parked outside. The owners, John and Kerry Pritchard, purchased the car on the Hualapai Indian Reservation. The graphite pencil drawing is from my photo of the car. It was difficult and time-consuming, but what a great project. The paper was 400 Series Strathmore drawing paper. I use mechanical pencils with graphite leads 3H, H, F and HB.



BACKSTAGE AT THE BAKERY | SELMA ALDEN

Pen and ink on bristol board

18" x 24" (46cm x 61cm)

This drawing is based on photos taken on a sightseeing trip to Providence, Rhode Island's Federal Hill. The back room, at the over 100 year old bakery, was a plethora of worn, gray, scrubbed, silvery baking supplies. Collaging and designing the symphony of tools and equipment into shapes using lines of bowls, whips and machinery, I roughed the shapes in pencil on the board, using a simple fine-line pen to denote light and shade. I gradually connected the different elements into a cohesive and pleasing black-and-white design.



MY WORK BOOTS | MICHAEL ALLEN MCGUIRE

Pencil on paper

7" x 8" (18cm x 20cm)

It is an epiphany to see the ordinary as extraordinary. As an artist, this process has the opportunity to become habit. I wore these trusty allies for years before finally appreciating them as objects of art. Everyone who sees this drawing loves it. I've transferred it to watercolor paper many times to paint for my students. Ugly as they are, as works of art they become beautiful. Unlike my drawing *Atomic Nude*, which largely utilizes open lines, this drawing employs predominantly closed lines. The hardest task was maintaining a parallel distance between the edges of the spaghetti-like shoelaces.



The flexible nature of medical scalpel blades works well for scratchboard. They allow for either fine details with a delicate touch or broad, bold lines with heavier pressure.

—SANDRA WILLARD

ADAPTATION | SANDRA WILLARD

Scratchboard

9" × 12" (23cm × 30cm)

One of the challenging aspects of working with scratchboard is beginning with a surface that is entirely black. Delineation has to be kept to a minimum, otherwise there is a risk of damaging areas that must remain untouched. Even though there are multiple textures in my subject, I am able to capture each of them through the use of different line techniques. For example, in the reflections on the silver containers I employed stippling to capture the details of the lace, and then I used longer, bolder lines where the light was strong on the edges of the silver.



TEA PARTY | STAR GALLER

Charcoal on paper

15" x 13" (38cm x 33cm)

A favorite childhood pastime was having a tea party with my cousin. My grandmother would brew a pot, and we'd stir a full teaspoon of sugar into each of the ten or more tiny cups imbibed. One day, this skeleton, doll and bear were all sitting in different locations in my house looking bored; I thought how much they might enjoy having their own party.



PEBBLES | IRENE GEORGOPOULOU

Pastel on sanded paper

7" x 11" (18cm x 28cm)

For this pastel painting I transferred the photographed image to paper as accurately I could and applied color using a light touch with the side of the pastel. On top of that I applied additional layers working from left top to right bottom of the paper, always being mindful to not fill too much of the paper's tooth. I covered the surface, always considering line, tone, color and edge. At the last stage I added more details to achieve realism.



My favorite way to express line is to contrast a very light shape against a very dark one, thus eliminating the need to actually draw lines.

—CYNTHIA E. KNOX

CONTEMPLATING HEAVEN | CYNTHIA E. KNOX

Colored pencil on smooth bristol paper
15½" × 12" (39cm × 30cm)

After arranging the still-life setup in my sunroom, I photographed it in early morning light with a DSLR camera. Using an 8" × 10" (20cm × 25cm) reference of the photo, I began by establishing the dense black background with three colored pencils (Black, Tuscan Red and Indigo Blue). I then completed one flower at a time left to right, top to bottom. The lace was not as challenging as I thought it would be because I simply focused on the dark shapes within the intricate pattern. Eventually it all came together, and I used dark gray pencils over the lace for shading.



The line has been used as the first form of expression and communication since prehistoric people began drawing on cave walls.

—GILBERT M. ROCHA



OF UNCOMMON ORIGIN (TRIPTYCH) | GILBERT M. ROCHA

Charcoal, graphite and carbon pencil on paper
25¼" × 20¾" each (65cm × 53cm)

I was attracted to the subject because of its formal qualities and the tension created by the conflict between nature, the nest and urban encroachment—the plastic strip caught in the surrounding branches. To capture the meandering character of the twigs and sticks, I held a sharp HB charcoal pencil at its end to minimize my control drawing the lines with variation in pressure. Background values were rendered using thin layers of charcoal burnished with a tortillon. Darker areas were not burnished; intermediate values make use of hatched lines.



THE GARDEN | HEATHER HAWORTH

Colored pencil with watercolor wash on paper

7½" × 5" (19cm × 13cm)

I always take a sketchbook with me when traveling. This sketch was done in Puerto Vallarta, Mexico. The place we were staying had beautiful walking paths surrounded by gardens, palm trees, exotic plants, flowers and the beach. I love using woodless colored pencils because I can get expressive line work by using not only the tip of the pencil but also the sides. Layering lines over chunks of color gives depth and energy.



URBAN STILL LIFE | RAY-MEL CORNELIUS

Pencil on paper
6" x 4½" (15cm x 11cm)

This is a sketchbook drawing executed on-site. I had ordered a hamburger and was awaiting its arrival when I decided to record the arrangement of the ketchup bottle, salt

and pepper shakers and packaged sugar container. The lemon and the straw, neither of which I use in my beverage, finished the composition at the bottom of the drawing. I used crosshatching to describe the volume and forms of the objects, and simple lines for the table and the chair opposite my seat.



SOUR DOTS | TERI L. HIATT

Graphite on drawing paper

11" x 14" (28cm x 36cm)

I set up this still life in my studio and used photographs as references. Since this glass is clear I didn't really draw the glass, I drew the light hitting the glass, the reflections and the distortions created by the shape of the glass as I looked through it to the objects behind it. The advantage of this subject matter is eating the props when finished.

Interesting sketches have just the right amount of wrong.

—JUDI BETTS



SAN MIGUEL STILL LIFE | JUDI BETTS

Pencil, Pigma and felt-tip pens, watercolor and colored pencils in Aquarelle Press Color-Sketch book, and off-white textured cover stock

8½" × 11½" (22cm × 29cm)

This drawing was done on-site as a workshop demonstration on a hotel veranda in San Miguel, Mexico. The group was to do colorful still life on location. I began by allocating spaces (circles, rectangles and triangles) with pencil lines. Next I used an ink pen to draw specific identifying shapes—blossoms and fruit. To make the drawing appear large, I placed shapes to the edge and off the page and continued them on the adjoining page. My drawing tools were held perpendicular to the paper so I could make variety in line width. I use broken lines to let the drawing breathe and allow the eye to travel through the shapes. Favorite shapes were exaggerated with ink and bold felt pens to enhance the drawing. After building up several layers of watercolor, I used regular colored pencils for shading and subtle color accents.



YESTERDAY MORNING WHEN I WAS YOUNG | LINDA LUCAS HARDY

Prismacolor on UArt 800 sanded pastel paper

16" x 25½" (41cm x 65cm)

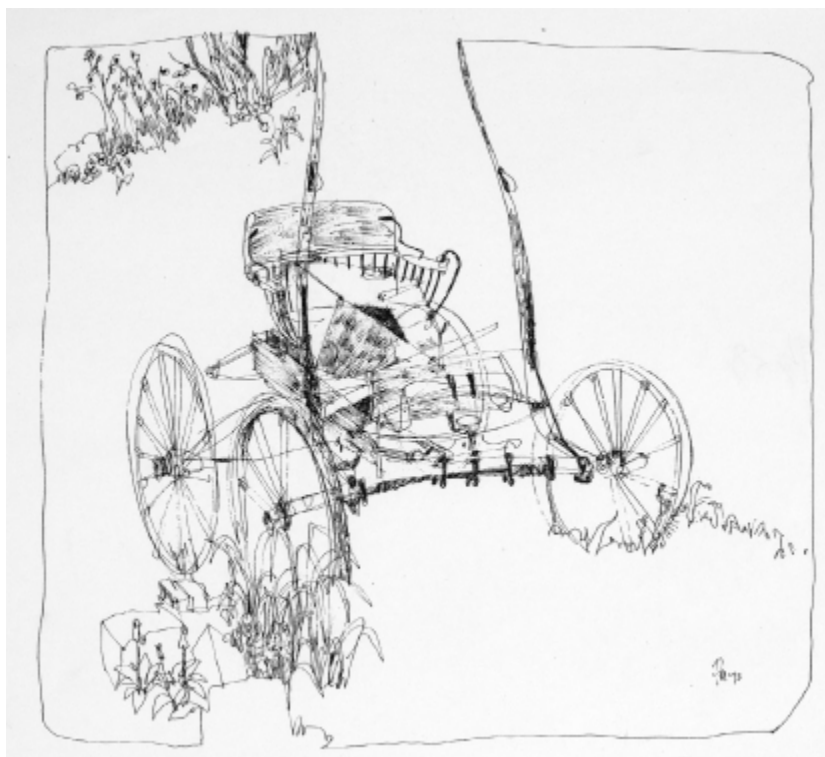
An antique store caught my eye while passing through a small town. Being Sunday it was closed; however, there were several interesting things around, including an old tricycle. The sun was high and the shadows long so I took several photos. Later, back in my studio I culled through them and began to think about the age of the tricycle and concluded it may very well have been much like one I enjoyed as a small child. As I worked I began to identify with the tricycle. I decided to leave the wire entangling the wheel and emphasize the rust and fading paint. The little tricycle and I shared a life story, and only we knew what once had been.



ORANGE ZEST | ARLENE STEINBERG

Colored pencil on paper
7" x 14" (18cm x 36cm)

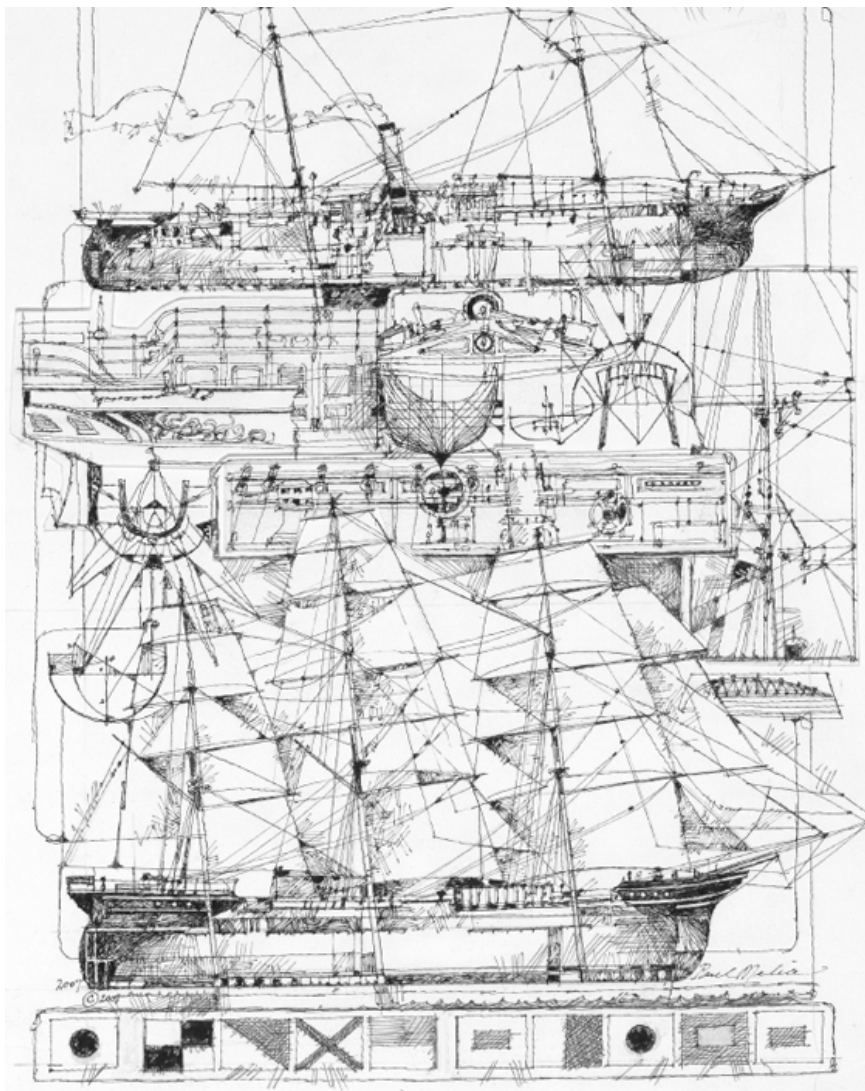
Early morning, the light hit these orange slices set up on a white board. I used Slate Gray Prismacolor Premier pencils as a complementary underpainting to define shadows and line. Working from dark reds and oranges to light yellows and white, I layered color to further define the fruit.



BYGONE DAYS | PAUL G. MELIA

Rapidograph pen on 3-ply Strathmore bristol
18" × 20" (46cm × 51cm)

On one of my southern Ohio jaunts I came upon this old, abandoned buggy in an out-of-the-way place. I had to do this one-hour drawing. Ready-made subjects like this just don't come along that often.



I LOVE SHIPS | PAUL G. MELIA

Rapidograph pen on white Artistic stock
18" × 13" (46cm × 33cm)

Some of the first things I drew as a kid were boats and ships—especially old sailing vessels and steamers. This drawing was done from photographs and diagrams from

my many books on the subject. I drew the two main ships (top and bottom) first and in position. I then drew all the remaining elements separately on 2-ply Artistic paper and when finished, cut them out and taped them in position. That being done, I put the finishing touches on the whole design.

Line is the glue that holds a piece of art together as it guides viewers along the path you want them to take.

—NICK LONG



FIRENZÉ DISPLAY | NICK LONG

Graphite on 300-lb. (640gsm) hot-pressed watercolor paper
18" x 29" (46cm x 74cm)

Firenzé Display is the result of a trip to Italy a few years ago. The sculptural feel of antique furniture stacked in a window display fit my aesthetic sensibilities ... complex shapes, strong diagonals, varied textures and dynamic composition. To achieve the tonal range, I used graphite pencils and leads ranging from HB to 9B. This allowed me to slowly develop the forms and vary the edges—and focus—with erasers, cotton balls, swabs or stumps. The relationship between strong verticals and sweeping diagonals gives the drawing its visual impact within a framework of texture, subtle tone and implied line.



MICHELLE'S WINDOW | MICHELLE M. ROSELAND

Graphite on Stonehenge paper
19" x 29" (48cm x 74cm)

This graphite drawing is from a reference photograph that I shot when visiting a museum on the west coast of Florida. I used a 28mm lens on my Canon AE-1 SLR camera, which accounts for the strong diagonals and geometry of this work. To capture the subtle natural light of this window and stairwell, I used Faber-Castell's full range of graphite pencils from a 9H (extremely hard, light-value lead) to an 8B (for the rich soft blacks). I chose to shade in one direction, which can reveal strokes of line in the darker values of this drawing.



CAST OF CAESAR | JASON POLINS

Charcoal and white chalk on toned paper

20" x 14" (51cm x 36cm)

I worked from life with this piece. When I draw I start with a gesture to set the composition. I try to use the fewest lines to express the essential movements of the subject. I keep working from large shapes to small, general to specific. I develop values in the same way, never allowing myself to get stuck on detail. The need for

detail will reveal itself as the larger shapes become settled. Critical thinking is needed to edit reality into the selective choices that make up a drawing. I take the time I need to get the results I want.



JUST THE TWO OF US | IRENE GEORGOPOULOU

Pastel on sanded paper

12" x 16" (30cm x 41cm)

Working from my photograph, I used a grid to transfer the image to paper accurately and continued with an application of color, using light touch with the side of the pastel. Then additional layers were applied, working from left top to right bottom of the paper.

4 FIGURES

Line invites the eye to follow down a path, and can be serene or energetic depending on its twists and turns.

—SHAWN FALCHETTI



DAYDREAMS | SHAWN FALCHETTI

Colored pencil and water-soluble crayon on sanded pastel paper

12" x 26" (30cm x 66cm)

In *Daydreams* I used subtle color and tonal transitions created by delicate colored pencil layering to evoke a particular mood and atmosphere. Portions of the piece have up to 20 layers of color, while other areas have only a few, allowing the aubergine-toned paper to show through. To keep the focus on the figure, I used the crisp lines of the sheet folds to create movement, leading the viewer's eye across the piece.

Line does not represent the visual so much as the tactile.

—DAVID GLUCK



FIGURE STUDY | DAVID GLUCK

Charcoal on Roma paper
26" x 20" (66cm x 51cm)

I created this study from the live model over the course of thirty hours. It is necessary to study from life as much as possible. Although not creative or visionary work in itself, study from nature is integral to the development of an aesthetic. A sense of artistry comes not from within, but from profound investigation of the world around us.



My sketchbooks are all in ink. It's the fastest way to get ideas down, whether drawing from life or from memory. I go to charcoal or pencil for a finished drawing.

—JOSEPH SHEPPARD

PLACIDITY | DOUGLAS B. SWINTON

Graphite with watercolor wash on Pentelic Sketch Book paper

5" x 11" (13cm x 28cm)

Why is it always the first few "I don't care" warm-up sketches seem to work?

Spontaneity and not overthinking it is my guess. I like to draw just fast enough to keep the left brain chasing the right. Not quite lifting the pencil off the page, I love the ghost lines that are left from drawing in an accelerated manner. Add a splash of color, top up my wine and sit back to admire how smart I was to buy a sketchbook with perforated pages!



GIRL WITH SHEET | JOSEPH SHEPPARD

Charcoal and white Conté on toned paper
50" x 38" (127cm x 97cm)

This was done from life in my studio in Pietrasanta, Italy. Most of my drawings are done in preparation for paintings. I use the Old Masters' traditional technique of crosshatching to build up my darks. The drawing was done in four 15 minute poses. Each section of the drapery was done alla prima in one sitting because it changed every time the model moved.



SECRET CHIEFS 3 | TED MICHALOWSKI

Ink on Arches watercolor paper

22" x 30" (56cm x 76cm)

This drawing was done on the spot for my series *Reportage Drawings of Live Music Performances of the Downtown Manhattan Avant Garde and Experimental*, my master's thesis for Hartford Art School. This drawing is an immediate reaction to the band Secret Chiefs 3 performing live at Tonic in New York. To achieve a direct and eccentric line, an eyedropper was used to apply ink to large Arches watercolor paper. To manipulate ink to spread from line in billows, a common mist bottle was used to spray lines at different degrees of dryness for varying effect.



A GOOD READ | PAUL BRUNELLE

Pen and ink on Moleskine notebook

7" x 9½" (18cm x 24cm)

This work was executed simply, drawn without particular reason or measure of form. It was as if I had guided these threads of ink onto the blank page, following an imaginary pattern that I was observing.

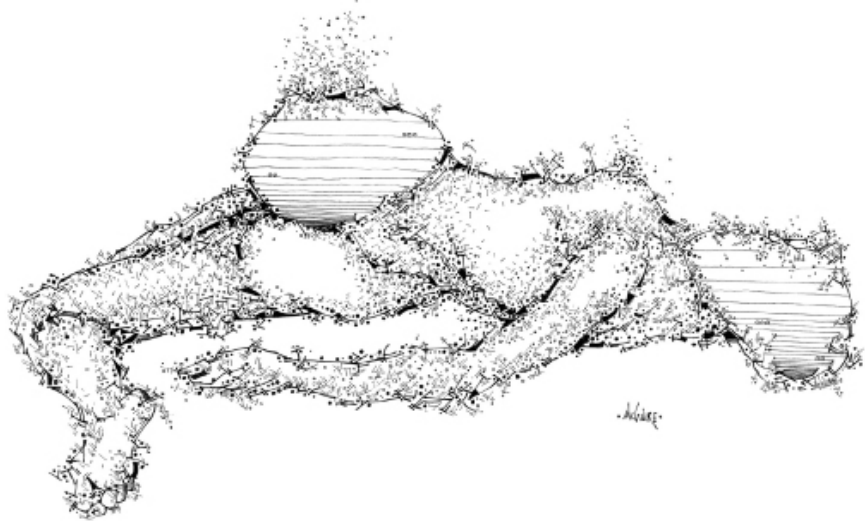


UNDISTURBED | PAUL BRUNELLE

Pen and ink on Moleskine notebook

9½" x 7" (24cm x 18cm)

Line is what defines the moments I see. With my notes of ink, I pull out someone's abstracted moment and splash it into red and black lines of pigment—a humanity of chaos constricted into a form some may call *art*. Engaged in study, this man sat outside, oblivious to anyone else. And though he remained still and focused for the time while I studied him, I drew him with fervor to capture this subject's moment.



ATOMIC NUDE | MICHAEL ALLEN MCGUIRE

Pen and ink on paper

7" x 11" (18cm x 28cm)

This drawing represents a glimpse into the atomic structure of things—the volume of which is mostly space—with an occasional peppering of minute particles held together by a magnetic mystery. I have volumes of sketchpads with similar pen and ink drawings exploring the particulate nature of matter. I peek at this molecular structure by deconstructing then reconstructing objects through graphic metaphor to reveal an atomic cellular essence. I'm fascinated knowing we feel so solid when actually on a very real level, we're mostly water and empty space. Artistically, I can imagine that bits of us vibrate loose and escape into the vast ether.



MOLLY AND HER DOG | JANE WALKER FERGUSON

Collage papers and ink on paper

3½" x 3" (9cm x 8cm)

Molly and Her Dog was created from my imagination. I first cut out her dress and hat and the dog shapes using my own handmade acrylic collage papers. Once I had glued these in place, I finished it off using a Tradio/Pentel ink pen. My small figures come to life and develop their own little personalities.

Line is so versatile. It functions to explain shapes, to symbolize outer edges, represent textures, and even model three-dimensional volumes.

—MICHAEL ALLEN MCGUIRE



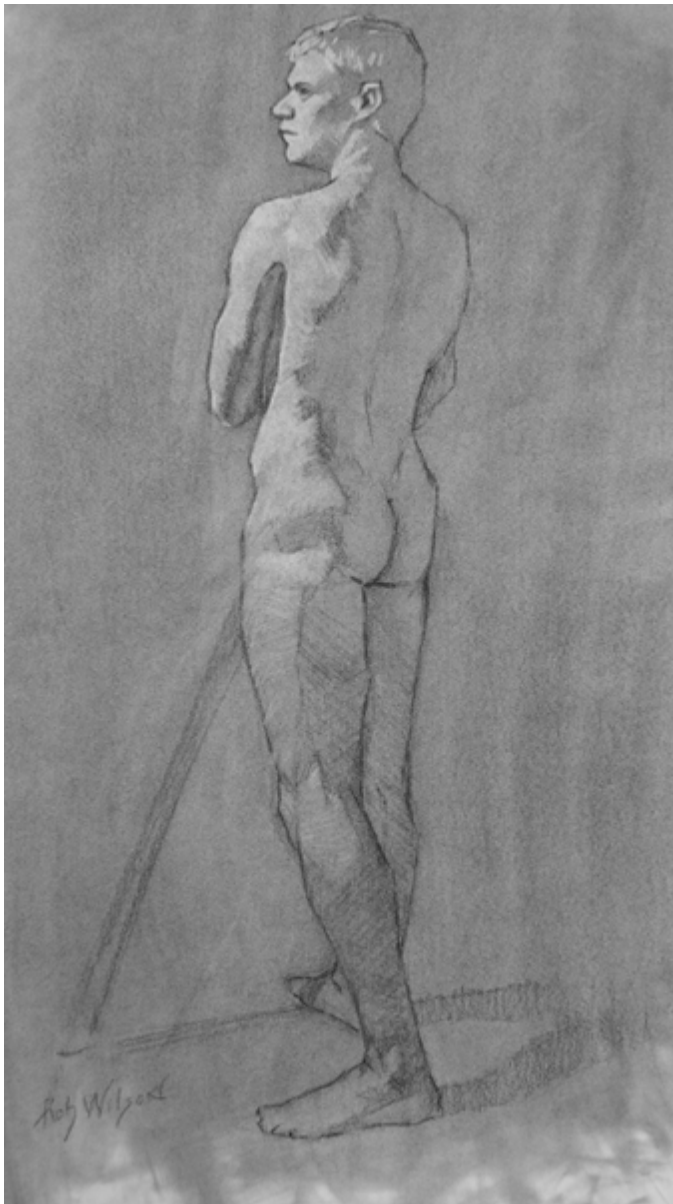
Drawing with pen and ink is very unforgiving; when I put the line on the paper, it must be accurate.

—PAUL A. SHAFRANSKI

HOLDING ON | PAUL A. SHAFRANSKI

Pen and ink with aquarelle pencils on Borden and Riley #234 Paris bleedproof paper for pens
9" × 12" (23cm × 30cm)

My wife's grandmother's hand holds on to her cane. We took a photo of her sitting in a chair at a family picnic and I drew this image using part of that photograph. She suffers from arthritis and is very self-conscious about her hands. I have a tremendous respect for the elderly and find myself photographing them whenever I have an opportunity. As an artist, I find the faces and hands of the elderly will always tell a story. By my use of crosshatching, stippling and some pointillism, the viewer's brain must work to pull the image together.



STANDING NUDE | ROB WILSON

Charcoal on bristol

18" x 14" (46cm x 36cm)

This drawing was executed in one session from a live model in the studio. Drawing the figure from life is one of the best ways to improve drawing skill. We inherently know the figure, and any deviation from form is instantly recognized as poor drawing. This difficult subject demands concentration, dedication and sound ability. How you pose the model is an artistic choice, but I recommend lighting that reveals form and creates interesting value shapes.

There are no lines in nature, but if you use line, make it descriptive.

—ROB WILSON

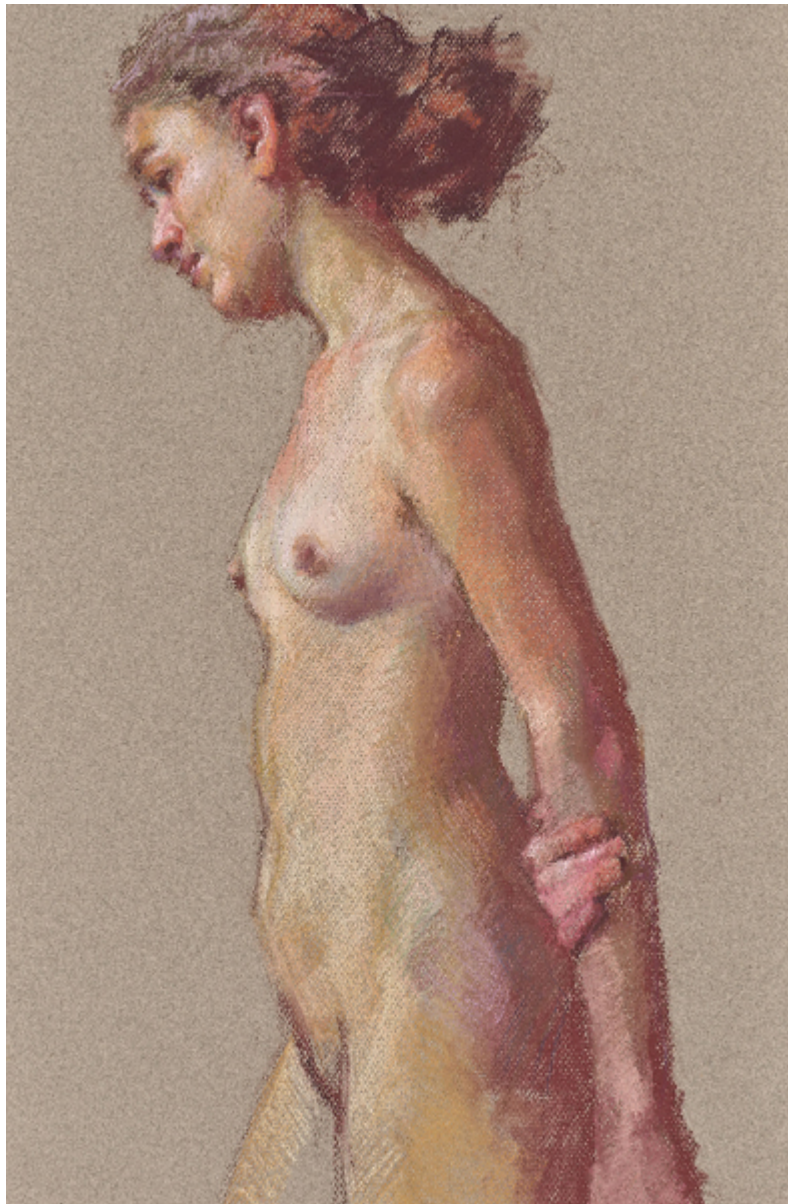


AT REST | ROB WILSON

Charcoal on bristol

12" x 23" (30cm x 58cm)

I first indicated light and shadow with soft compressed charcoal. I then knocked this back with a chamois cloth, creating a loose background tone. I worked into the figure with hard charcoal, indicating lines and getting more specific, always paying attention to vertical and horizontal alignments. To finish the drawing I worked into the light areas of the figure with erasers, finding the brightest lights and soft edges that define the form.



LAUREN | LEA COLIE WIGHT

Pastel on Canson charcoal paper

23" x 16" (58cm x 41cm)

Lauren was painted from life under north light providing cool light and warm shadows. I worked with NuPastels beginning with a gesture sketch to capture the main angles and proportions. I then massed in the light and shadow, periodically standing back and squinting to ensure that the values of the shadows remained darker than values in the light areas, before developing any details. I found a quiet lyricism in the way lines of movement flow through her form and a quiet shift of weight and subtle counterbalance

that made a simple pose breathtaking.



I try to visualize my lines moving in and out of the three-dimensional space as well as across the two-dimensional plane.

—LEA COLIE WIGHT

ARM STUDY | LEA COLIE WIGHT

Pastel on Canson charcoal paper
8" x 16" (20cm x 41cm)

This self-portrait arm study was done from life primarily to study the way the human form presents rhythms of movement and the way one form flows into another. I wanted to show the mechanical twist from elbow to wrist, retaining a dimensionality. Since representing the form in color was also a focus, it was imperative to begin the piece with a basic organization of the complex form into simple planes of color and to recognize what information would serve as the foundation for the later stages of development.



GOIN' CRAZY | CONNIE CHADWELL

Charcoal pencil, ink marker, wax crayon and oil pastel on Strathmore Bristol board
6" x 6" (15cm x 15cm)

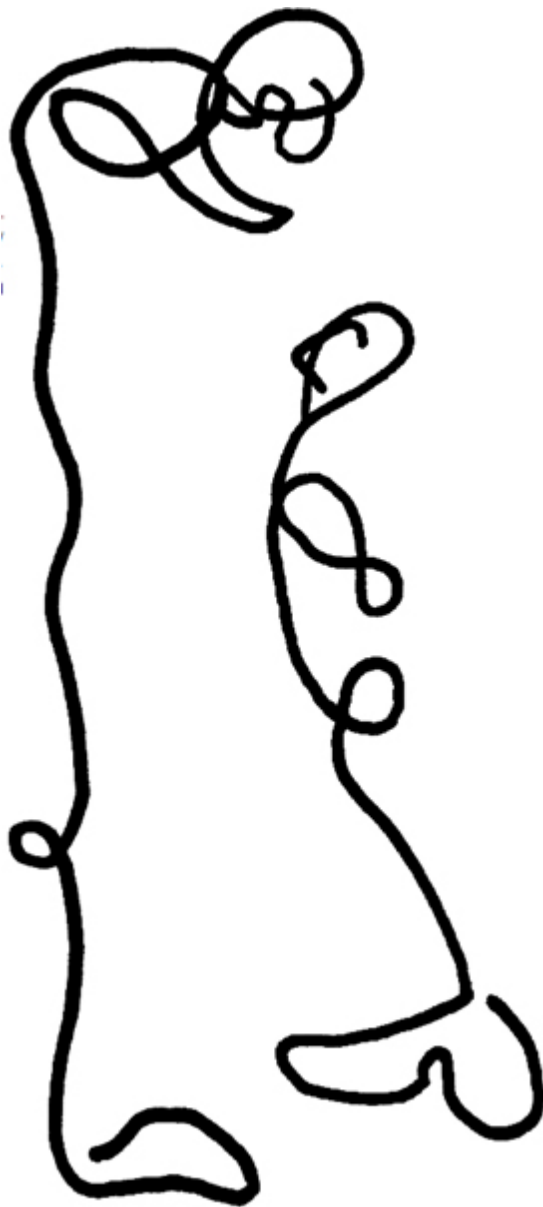
When I listen to rock 'n' roll, I love to draw jive dancers who lose themselves in the music. For *Goin' Crazy*, I drew a quick gesture from memory with a General's charcoal pencil, then added line segments to emphasize parts of the gesture drawing with a black marker pen. I scribbled furiously over the figures with Caran d'Ache Neocolor 1, Neoart crayons and Sennelier oil pastels, using a variety of lines to give a sense of movement.



THE FOLK DANCER | CONNIE CHADWELL

Soft vine charcoal on Strathmore sketch paper
8" x 6" (20cm x 15cm)

The subject of this drawing was a dancer with a folk dance group from Central America. She was the most expressive of the dancers, so I concentrated on her. Drawing people in motion is a great drawing exercise because it forces me to remember the pose even after the subject has moved. I sketched a few gesture lines with soft vine charcoal on sketch paper, then quickly filled in the gesture, often turning the charcoal on its side. I added a few curvy lines at the end to depict her skirts, smudging here and there to soften.



Be an observer and draw something every day.

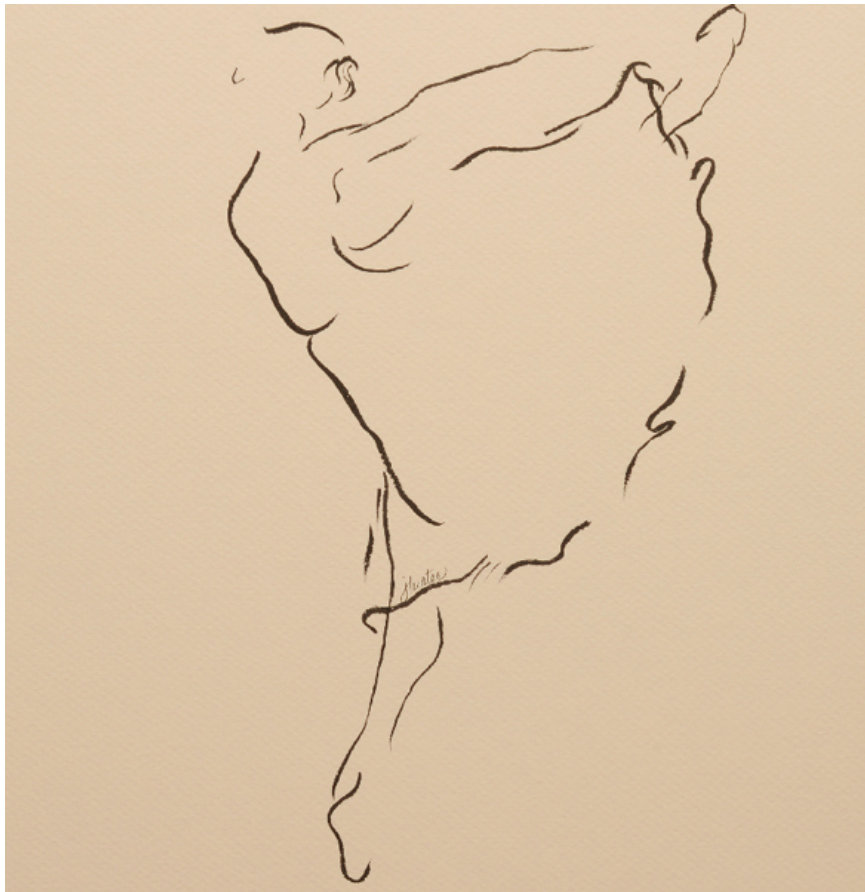
—JEROME C. GOETTSCH

LISTEN UP | JEROME C. GOETTSCH

Ink on paper

6½" × 4" (17cm × 10cm)

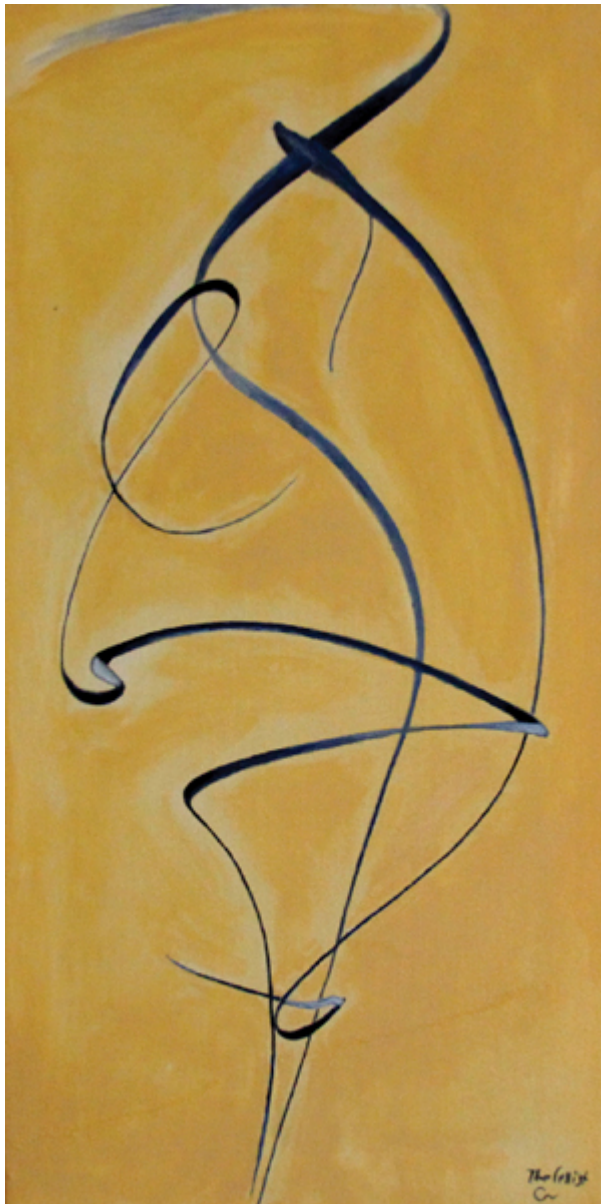
For me drawing is first and foremost about line. I prefer ink because it is crisp and unambiguous. Normally I use Tombo Dual Brush or Micron pens; however, this sketch was done with a Sharpie permanent marker. I enjoy drawings with a little whimsy. My aim is to keep it loose, fluid and, above all, to have fun.



DANCE I | JOAN HUNTER

Pen and ink on paper
14" x 12" (36cm x 30cm)

Having spent many years as a ballet dancer, I find inspiration in my personal collection of photos. I began with a loose line sketch to determine placement and proportion. Then I experimented with line qualities and rhythms. I sketch until I feel a connection with the movement that I intend to convey. On a good day, my pen and I are doing a dance of our own.



THE CELLIST | CANO GALI

Acrylic on canvas

24" x 12" (61cm x 30cm)

A single austere line can tell much more than an elaborate painting. Depending on its thickness, curve, tone or dispersion, line can be of male or female, old or young, mature or naïve, passive or passionate. I call my artistic method *a quick line*. But this does not tell of the time it takes before and even after the execution. I choose a subject and then submerge myself in it. *The Cellist* took several days. I was listening to cello music. Then when I felt that I was ready, I waited a little more for some calmness

in my soul. I closed my eyes and ... *The Cellist* was born.



BEN READING | JENNIFER A. MCCHRISTIAN

2B graphite pencil on paper

10" x 8" (25cm x 20cm)

This is a quick sketch of my husband Ben reading a newspaper at our art studio. I sketch with a 2B graphite pencil in a small portable sketchbook that I carry with me at all times. When sketching I use a light touch, keeping the general construction lines very fluid and delicate. I add short crosshatching lines for shading and to define volume and form. Occasionally I do some smudging with my fingers and lift the graphite with a kneaded eraser for highlights. It is essential to sketch on a regular basis in order to keep the creative mind active. I also find that sketching creates a quiet and meditative state of mind, free of any extraneous thoughts or concerns. I sketch while waiting at airports and restaurants, at local cafés or in a contemplative moment at the studio.

Line is the most comprehensive tool in my modest artistic arsenal.

—CANO GALI



BELLY DANCER WITH DOG | NICOLE MCCORMICK SANTIAGO

Charcoal, Conté and gesso on gray paper
23" x 18" (58cm x 46cm)

I work from life whenever possible. In *Belly Dancer with Dog* I used a photographic reference for the dog, while the model and surrounding space were created from direct observation. The drawing was created on gray pastel paper using large charcoal sticks and charcoal pencils. The highlights were made with white Conté and gesso. The subject of my drawing is a dear friend and fabulous dancer. I have always been intrigued by her costuming and dance persona and wanted to capture this in a drawing.



It is risk that draws me in, so I choose to walk the tightrope with my ink and pens. Drip, splash, smear and even error are all honest evidence of life!

—JOANNE BEAULE RUGGLES

THE PROTECTIONIST | JOANNE BEAULE RUGGLES

India ink on paper

26" x 40" (66cm x 102cm)

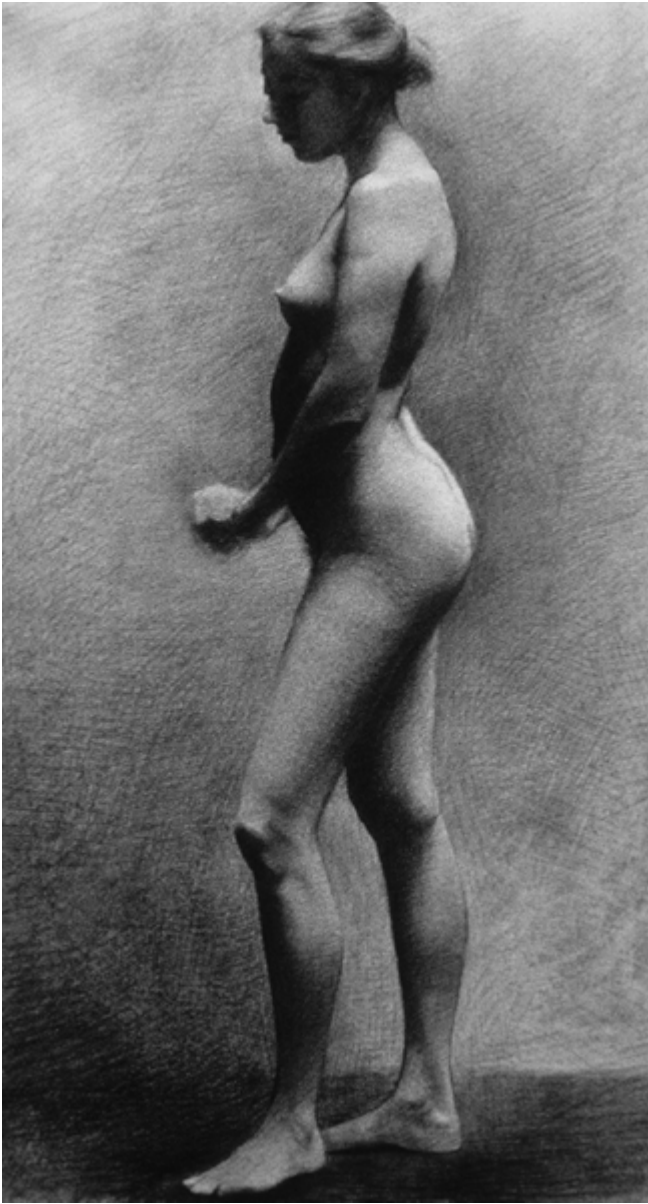


A MOTHER'S CONCERN | JOANNE BEAULE RUGGLES

India ink on paper
26" x 20" (66cm x 51cm)

I break wooden dowels to achieve the long-handled, pointed shards that I use as primitive pens. Each pen can make a wide range of marks yet each has its own distinct voice, so I keep a quiver of these pens handy. Deep bottles of ink let me load up the pen shaft for an extended drawing time.

The human form has been my creative life focus, and I have maintained a faithful practice of drawing from models several times a week for over 40 years. I use my own life experiences as well as my anatomical knowledge to inform my expressive drawings such as *Grief* (see Introduction). Viewers like images of high emotion because they represent universal aspects of the human story. It is critical that line quality be compatible to the emotion being conveyed by your artwork. My dowel pens provide the diverse linear expression I depend upon.



PAULA | JASON POLINS

Charcoal on white paper

26" x 19" (66cm x 48cm)

I work from life in my studio. Starting with gesture I work with the longest and straightest lines and angles. Seeing a connection from head to foot without interruption. In this way I focus on the big picture, taking into account the complete figure and not only this part or that part. Gesture and placement are foremost on my mind when I begin. Keeping a steady eye on proportion and shape. I am looking for an elegant flow from head to toe. I follow the bedbug line of the shadow as it moves down

the figure. I develop values, never allowing myself to get stuck on detail. Detail will reveal itself as the larger shapes become settled. Anatomy is important, but not my focus. I am drawing shapes that represent the human form. Only shapes.



SEATED MODEL | JENNIFER A. MCCHRISTIAN

Medium vine charcoal and 2B charcoal pencil on smooth newsprint
11" x 14" (28cm x 36cm)

This twenty-five minute sketch of figure model Wara was done from life on smooth newsprint using a combination of medium vine charcoal, a 2B charcoal pencil and a kneaded eraser. After indicating the general shapes and proportions of the entire

figure, I make broad, flat shapes with the vine charcoal to show shadow and suggest form. I take advantage of negative space whenever I can. I also look for lost and found edges, which create a sense of movement and mystery. As the drawing nears completion I use a kneaded eraser and pull out some of the highlights.



ELIZABETH | YUNSUNG JANG

Charcoal pencil on paper
48" x 28" (122cm x 71cm)

Elizabeth is a charcoal drawing completed for a class project. It would have been ideal

to have worked from life, but photo reference was ultimately used for practical reasons. First, I lightly draw in the construction lines and carefully measure the proportions. I pay attention to gesture and rhythm—making exaggerations to the gesture whenever appropriate. After this portion is complete, modeling can begin. In this stage, I am focusing on light direction as well as structure, volume and anatomy (they are all intertwined). The last stage is dedicated to adjustments in value, form and line quality.



THE MIND WANDERS | JEAN RUDEGEAIR

Ink on paper

24" x 36" (61cm x 91cm)

When I draw I usually start with a photograph of an individual or group that interests me—always people. The drawing grows and changes as I work; I rarely begin with a composition or theme in mind. A very fine pen line allows the most expressive and personal quality for me; a thicker line becomes cartoonish or too stylized. By focusing on the minute details in certain areas of my subject—often the faces, hands, hats and folds—without looking at the overall page, I create an entirely new image every time I draw the same subject. Therefore I often use multiples of, parts of, or complete persons in my drawings.



I ONCE WAS BLIND | DAVID NICHOLS

Graphite on paper
24" x 18" (61cm x 46cm)

Who am I? Why am I here? Is there a God who cares? That is what this drawing is about. The figures on the edges fade into simple contour lines, contrasting with the only solidly rendered person lifting her blindfold. I used lines to represent the sham of living selfishly, ignoring the answers to the big questions in life. This drawing was made from a series of photographs I took of students at the high school where I teach art. I used drawing pencils ranging from HB to 6B, keeping the tips very sharp and slowly building up the values.



Line is visual poetry, profound in its restraint.

—EMILY HIRN

ANNIE SEATED WITH GREEN BACKGROUND | EMILY HIRN

Oil on paper

24" x 18" (61cm x 46cm)

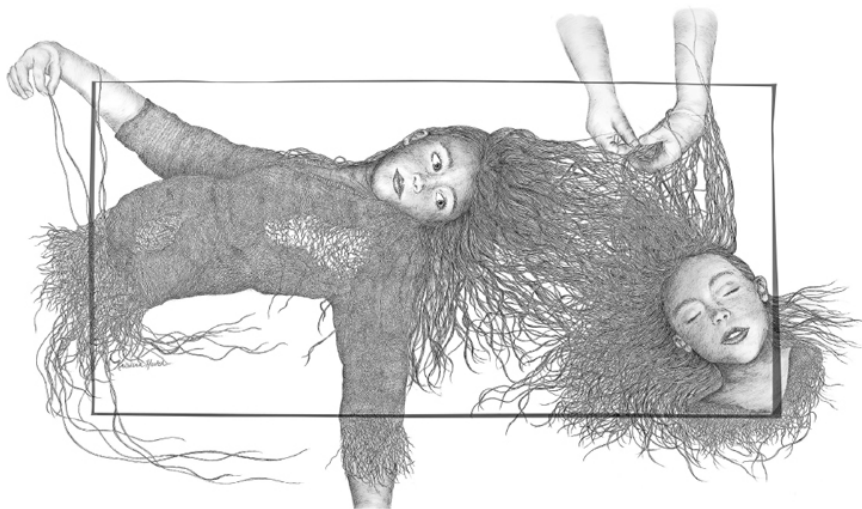
Everything in this drawing was done with brushes and thinned oil paint. Working from the model, I started with a background wash on clear matte medium coated paper. I minimally sketched in the subject in line then blocked in the dark values while simultaneously pulling out the lights with a solvent-soaked brush. The technique is very forgiving because anything that goes wrong can be repainted or erased with a solvent-soaked brush. These drawings are the antidote to long, labored oil paintings. They are fun and, when they work, give instant gratification.



SCOUT ASLEEP | GEARY W. WOOTTEN

Graphite on 100-lb. (210gsm) smooth bristol
11" x 14" (28cm x 36cm)

My one year old grandson, Scout, slept on the family couch while I took multiple reference shots and sketched. After I lay down the initial subject, I blend values from light to dark by rubbing graphite with a chamois, tissue and paper stumps. Then I take away material using a sharpened nylon eraser for the very fine lines. I use poster putty to remove larger areas in order to control the degrees of opacity in the modeling process. I treat hair as if it were a satin metallic object because it captures light in the same way. My favorite lines are what I learned in first-year art classes back in 1969—lost and found edges. These are where one allows the contrast of values to create edges, thereby forming the shapes. It is derived from the way the Dutch Old Masters treated their oil portraits. My goal is to have that painterly feel to my graphites.



UNRAVELLED | KRISTINA HUTCH

Pen and ink on Strathmore 500-lb. (1050gsm) bristol paper
22" x 37" (56cm x 94cm)

I was inspired to draw this image when I saw my daughter sprawled on the floor. The cascading strands of her hair and the pensive expression on her face intrigued me. I took some reference photos and then lost myself in the flow of rendering these spaghetti-like lines. This piece explores the lifelong task of weaving the threads of our conscious and unconscious selves together in our quest to experience authenticity and wholeness. Often we must unravel old patterns and preconceived notions. Although the growth process is often messy and uneven, the end result is intricate, complex and amazingly beautiful. Drawing these lines was a form of meditation for me.



CHRISSY, NO. 1 (34 WEEKS) | JOHN P. SMOLKO

Colored pencil on museum board
40" x 32" (102cm x 81cm)

Chrissy is a second-grade teacher at the school where my wife taught. I asked Chrissy if she would be willing to pose for me for a series of drawings. She was enthusiastic, and at 34 weeks, my wife and I had Chrissy and her husband over for a photography session. The model was very proud of her round belly, and I have to say it was fun to render it as an integral part of the composition. My work is composed of a variety of scribbles and is completely linear. Thick lines to thin lines, light lines to dark lines, and add to this an infinite variety of color, and you have the foundation of my art.

5 ANIMALS

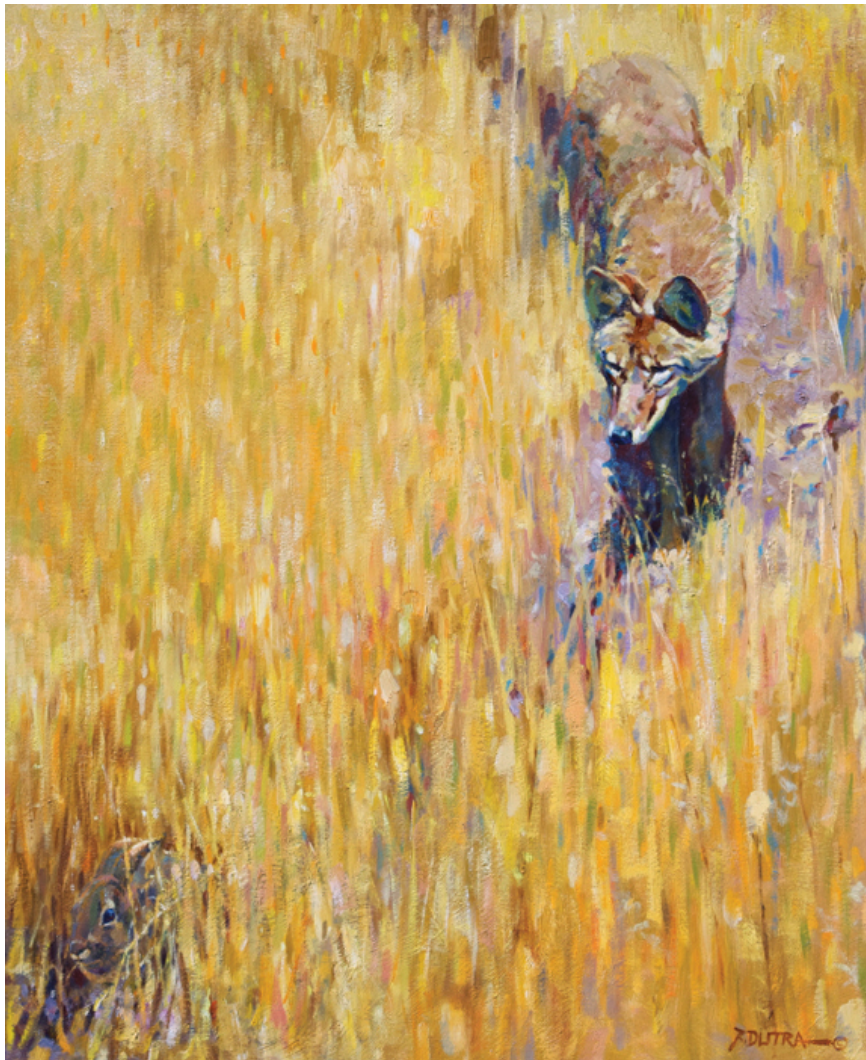


UP FOR THE CHALLENGE | TERRY MILLER

Graphite on bristol board

8" x 19" (20cm x 48cm)

I like to explore linear movement. In this draft horse drawing, I wanted to emphasize the horizontal line with the competing thrusts of the horses counteracted by the figure pulling back against them.



ARC OF OPPORTUNITY – COYOTE AND COTTONTAIL | RANDAL M. DUTRA

Oil on Belgian linen
24" x 20" (61cm x 51cm)

The foundation of this oil painting is the swing of a simple arc or curved line. From there, areas of vertical calligraphy define the dried grass of the field without resorting to slavish detail. The coyote and cottontail act as visual anchors while also leading the eye through the composition. With an overall design as minimal and stripped down as this, what is included must be telling, necessary and faithfully observed.



SHAKE IT OFF | BOBBY LEWIS

Compressed and powdered charcoal, Conté crayon, ink and rubber cement on 100-lb. (210gsm) acid-free Strathmore drawing paper
30" x 24" (76cm x 61m)

Elephants are not only amazing animals, they are even more amazing to draw. Trying to capture their wrinkles and especially their mood can be very challenging. I chose a black-and-white drawing to capture the essence of this elephant and the emotions I felt while witnessing him in person only 40 feet away. I focused on texture, tone and line. I developed a technique using rubber cement combined with various forms of charcoal to help create a unique textured appearance to recall the intense emotion of that day.

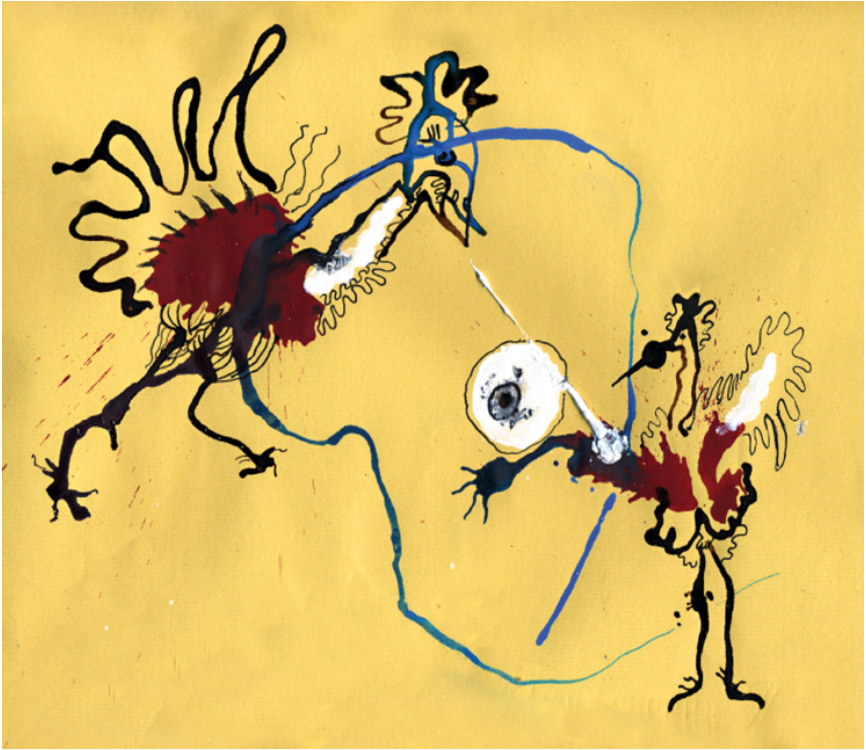


SAMBURU WARRIOR | BOBBY LEWIS

Compressed and powdered charcoal, Conté crayon, ink and watercolor washes on 100-lb. (210gsm) acid-free Strathmore drawing paper
22" x 11" (56cm x 28cm)

I wanted to express the power of the male lion using the vivid symbolism of the African culture. While taking great pride in protecting his tribe, an African tribal warrior can adorn an amazing array of color, clothing and important spiritual symbols. The great male lion is also supposed to protect his tribe from danger, and I saw tremendous similarity between him and a Samburu warrior. A variety of materials including Conté crayon and ink were used to re-create the symbolic body painting of a Samburu

warrior.



Drawing is a pursuit of the complete yet ever-fleeting image I yearn to catch; line is the most direct and personal link to that elusive core object.

—JANET STRAYER

PARDON MY EYE | JANET STRAYER

Inks, nib pen, eyedropper and white correction fluid on paper
8" x 10" (20cm x 25cm)

In *Pardon My Eye* an energetically insouciant line flirts with the concept of gaze (active looking) in art and life. In contrast to the meticulous sight-size drawing I'd been doing, I wanted a release into exuberant spontaneity. Using minimalist means, the quick and bold contrasts of line texture, edge, thickness and gestural movement that resulted from my taking hold of a nib pen, eyedropper, spots of ink and correction fluid were just enough to convey the "eye-dea" of intense looking that had fixated me. Now, transformed by the spirit of gleeful aesthetic rebellion, the artist's bold eye was free to invent ... and it flourished into an outrageously whimsical form.



SEA CATS | SHEILA RAYYAN

Pencil on paper

12" x 9" (30cm x 23cm)

Sea Cats was inspired by a photogenic Maine Coon cat. I wanted to do a portrait of him but didn't want to make it a typical pet portrait. I enjoyed drawing his soft fur texture and having it transition into the fish-scale pattern. His fins hint at cat fur markings while the tips curl into cat claws. My tuxedo cat makes an appearance as the little cat sea horse. I love to draw pattern and texture, so I had fun with the dark watery swirls and glowing bubbles in the background. I used the seaweed and school of fish as compositional elements to create movement in the piece.

Sketching is wonderful when instinct takes over and you feel no hesitation in the movement of your drawing tool.

—FRANKIE JOHNSON



Line is the substance of every shape.

—JANA JONKER

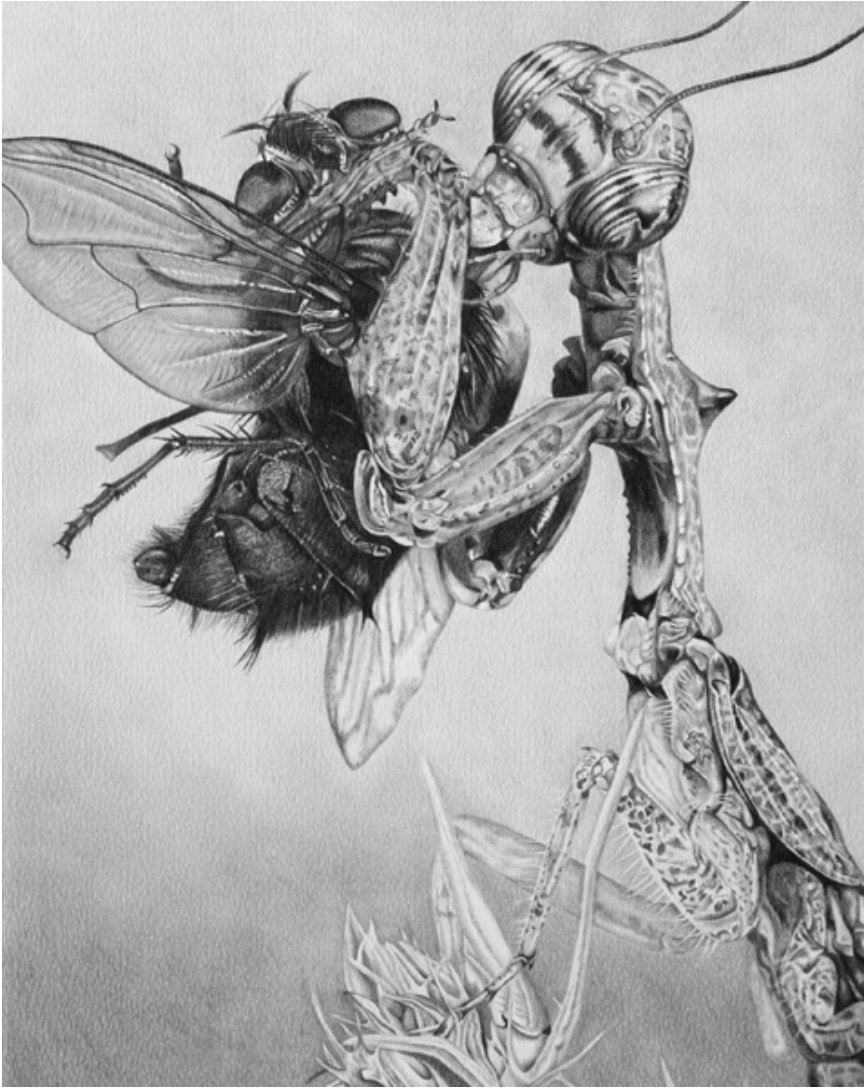
RABBIT SKETCH | FRANKIE JOHNSON

Compressed charcoal on newsprint

14" x 11" (36cm x 28cm)

This sketch was done in my studio from a white plaster cast. I used compressed charcoal with a light touch and massed the rabbit form broadly, gently. With the edge of the charcoal, I chiseled out angles to continue the construction of the rabbit. I kept my arm moving to keep an energetic flow of line and not let an extra moment of

thought slow down my rhythm. A soft sponge was used to blend over the charcoal and get a soft blend to some of the masses.



A MANTIS MEAL | JANA JONKER

Graphite pencil on paper
16" x 10½" (41cm x 27cm)

This piece of art was inspired by my love for nature, especially tiny critters. I like to convey these creatures in a bigger-than-life format to show all the finer details that are mostly overlooked. I used a photograph as reference and did the whole piece with different grades of graphite pencil. I started with the background and then worked from the bottom upwards, completing one small section at a time. Using toilet paper, ear-buds and torchons, I smeared the pencil in certain places to create a smooth finish. I paid special attention to detail to create a realistic piece of art.



“There is nothing insignificant. Nothing.”

—SAMUEL T. COLERIDGE

BLUE PARADE | ELLEN ERENBERG

Pastel pencil, watercolor pencil, Conté pencil and soft pastel on paper
12" × 12" (30cm × 30cm)

Last spring I packed the car with art supplies and went in search of inspiration. Now, actively seeking out inspiration can prove to be a difficult task. Expecting to find grandeur, I was led, instead, to a seemingly insignificant little sculpture of a blue jay in a wildlife store in Michigan. My challenge was to develop a variety of lines to bring life to this static, commercially produced item—a contrast to the energetic vocal jay we all know. Upon its completion I realized it took its first breathe with the drawing of the eye which in turn breathed life into an entire series of bird drawings.



OPERATIC EDGE | ELLEN ERENBERG

Pastel pencil, watercolor pencil, Conté pencil and soft pastel on paper
12" x 12" (30cm x 30cm)

For what seemed like an entire winter, day after day I trudged across campus through wind and snow, portfolio in hand, while beautiful song notes travelled through the air. I came to recognize this serenade as a cardinal's call, and daily I searched him out—a red smudge against the cold gray skies. He seemed to be keeping vigil over my journey as I pressed on in pursuit of my fine art degree. Thirty years later these seemingly insignificant moments found their way into this drawing.

My favorite kinds of lines are the ones that whisper—all information not totally audible yet; enough heard to decipher the message.

—ELLEN ERENBERG



EVENING STAR GAZER | ELLEN ERENBURG

Pastel pencil, watercolor pencil, Conté pencil and soft pastel on paper
12" x 12" (30cm x 30cm)

When drawing birds I usually start with the eye and build out, adding only what is necessary. Working with the natural curve of my wrist, I first lay down soft broad strokes using Faber-Castell pastel pencils. This becomes the underlayer. Each additional layer is the result of fluid sweeping lines using a harder, more pointed tool such as Derwent watercolor pencils and carbon pencils for deep black. The down requires a softer medium so I switch to soft pastels. The use of a variety of lines is key to keeping the drawing interesting.



CRAYON PONYFISH | EMMA C. HIRST

Charcoal and pastel on paper
6½" x 4" (10cm x 17cm)

This drawing was inspired by one of the fictional creatures in the Wes Anderson film *The Life Aquatic With Steve Zissou*. I was quite taken with how these fantastical creatures were woven into the film and thus inspired to capture one of them in my own work. I made several reference composites from various sources to build a sense of this character. My goal was to present a more realistic version of the creature—to make it seem as though it may have actually existed. By setting it atop a sparse white surface, I hope to bring attention to all the subtle colors and textures hidden throughout the ponyfish's spiraling, curving form.



A good line conveys structural correctness and sensitivity to contour.

—BRENDA BEHR

HERON | BRENDA BEHR

Watercolor on paper
9" x 6" (23cm x 15cm)

I was to spend the entire day plein air painting along the Mississippi River overlooking downtown Minneapolis, Minnesota. En route to my location, I noticed a great blue heron perched peacefully on a log below at water's edge. Five minutes later, the bird was still there. He took no notice when I began painting him. Early in my watercolor career, I studied sumi-e, Japanese brush painting. It was not my intent to become a practitioner of this type of brush painting, merely to better learn control of the brush and simplification of strokes, thereby conveying more with less.



GOLDEN-CROWNED KINGLET | RANDENA B. WALSH

Graphite, ink and watercolor on watercolor paper
3¼" x 4¼" (8cm x 11cm)

I drew the golden-crowned kinglet in my studio from a photo I had taken, using a loose, gestural line, alternating between graphite, ink and watercolor. I used details selectively, leaving some areas merely implied to suggest the bird's quick movements. I love the way graphite, ink and watercolor can glide quickly on hot-pressed watercolor paper.

—RANDENA B. WALSH





HUTTON'S VIREO | RANDENA B. WALSH

Graphite, ink and watercolor on watercolor paper

5½" x 6½" (14cm x 17cm)

I drew the Hutton's vireo in my studio from a photo I had taken. I began with a few gestural pencil lines, adding watercolor and watercolor pencil to suggest the bird's soft body and nearby twigs. I used a Micron pen for the eye and a brush pen for the dark feathers.



Line is the foundation of all good art: it's the painting stripped bare of color.

—KATHLEEN DUNPHY

STAYING CLOSE | KATHLEEN DUNPHY

Charcoal and Conté on paper

15" × 26" (38cm × 66cm)

I never leave the house without my art supplies in the car, and I can't count the number of times I've been heading out to do something else when I ended up stopping along the way to paint or sketch. Driving through California's Central Valley on the way to the Sacramento Airport, I spotted this calf among a herd of cows grazing in a field. A hard brake and a quick U-turn later, I was out drawing and photographing as fast as I could. Great subject matter should never be passed by. I had to run to catch my flight, but the inspiration for a studio drawing and several paintings was safely tucked away in my sketchbook.



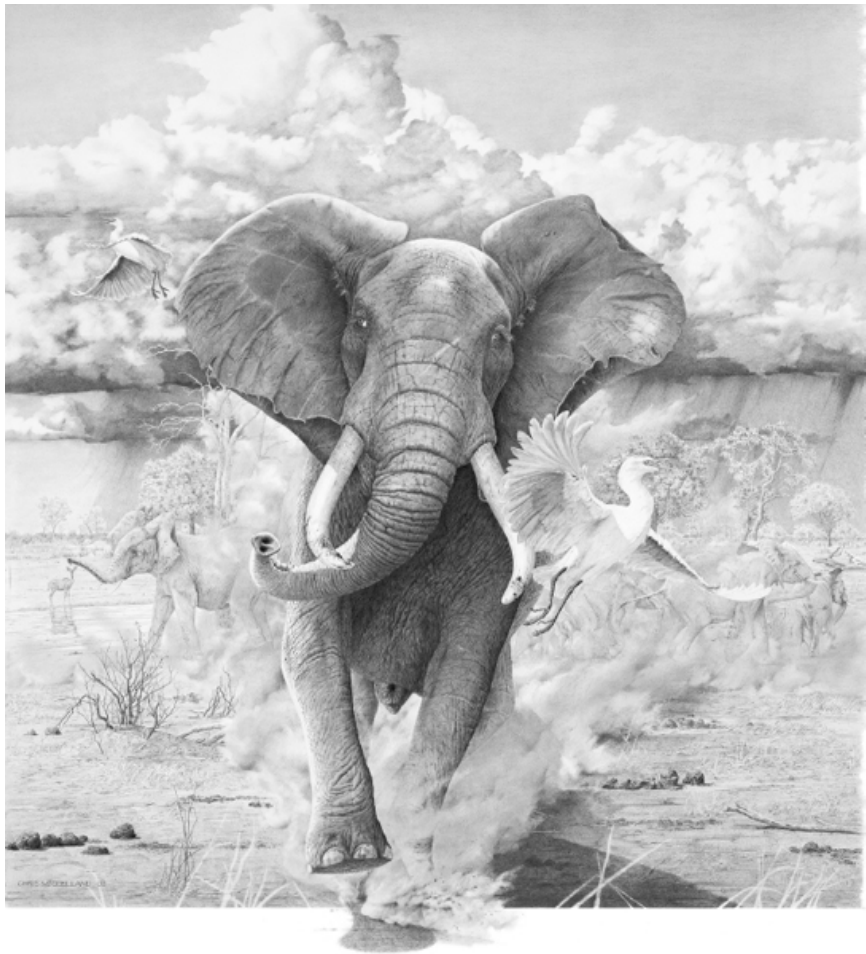
If I like the outline of my composition, “the bones,” I know I will like the finished drawing.

—SUE DELEARIE ADAIR

SHADES OF GRAY | SUE DELEARIE ADAIR

Graphite and colored pencil on paper
10½" × 11½" (27cm × 29cm)

The composition of *Shades of Gray* was inspired by the rock wall in my reference photograph. This wall became the lighter gray geometric shape in the foreground. I added the darker gray shape for contrast and balance. These triangular shapes hold two layers of colored pencil and two layers of graphite pencil. I used colored pencil in all areas of the bird, a Clark's nutcracker from Rocky Mountain National Park, but especially on the wings, tail and feet. *Shades of Gray* describes not only the colors of the finished drawing but the many gray shades of colored pencils I used to create it—a variety of cool, warm and French grays.



NATURE'S FURY | CHRIS MCCLELLAND

Graphite pencils 2H to 9B with a touch of colored pencil on acrylic paper
27½" × 31" (70cm × 79cm)

This drawing depicts a mock charge where the bull elephant looks as intimidating as possible. The drawing was done with a range of graphite pencils from 2H to 9B on 360-gram acrylic paper. I like to tell a story and always do a rough sketch first, usually contrived from imagination and the experiences of many trips to Africa observing wildlife. To achieve accuracy, I use many photos and travel sketches as reference, and, importantly, my knowledge of animal behavior.



鄧曼芝
2015

© Mitty Lai



Drawing can be much like playing music.

—MITZI LAI

CAT PLAY | MITZI LAI

Chinese ink and watercolor on rice paper
28" x 23" (71cm x 58cm)

This is a Chinese brush painting using a bamboo-handle brush on a very absorbent rice paper. The brush techniques include not only line drawing but also the stylized expressions of shade and texture. Each line was executed with energy and strength, almost like a violinist uses a bow, with variety of movements, pressures, speeds and rhythms to express the artist's emotions. Numerous sketches of a neighbor's cat were my reference. In addition to the objects, the lines convey the mood and the spirit of the subject.



Gesture drawing is like neutrinos that allegedly travel faster than the speed of light; the drawing is completed before the artist has a chance to think, giving it a dynamic spontaneity.

—BONNIE JO LOSS

SLEEPING CAT | BONNIE JO LOSS

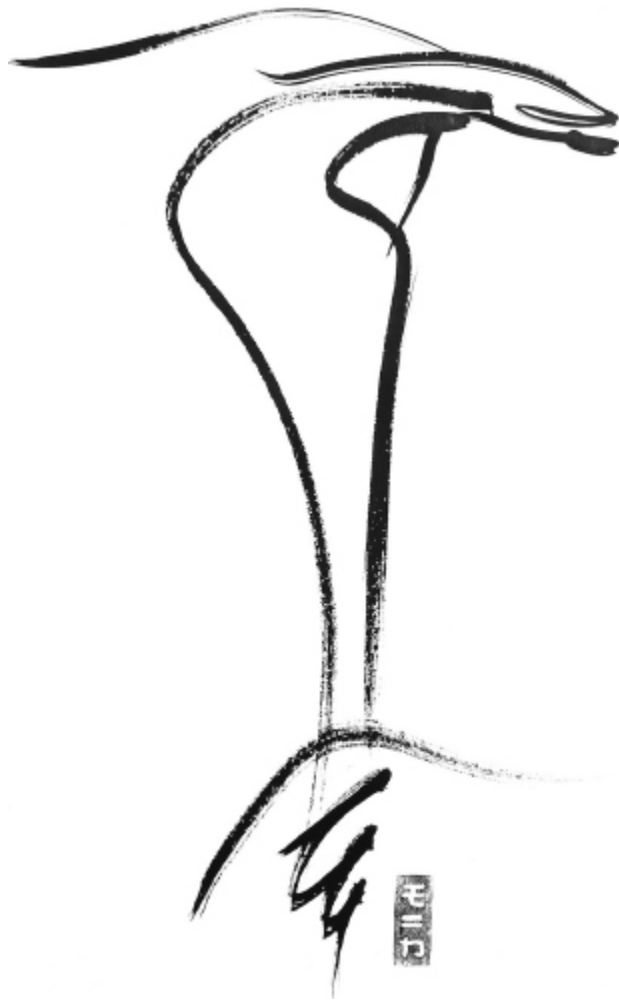
Pen and ink in sketchbook

5" × 8" (13cm × 20cm)

Looking back through a lifetime's worth of sketchbooks, I have found treasures such as this drawing of my cat sleeping in a sun spot. This gesture drawing was done in just a few minutes with a Rapidograph technical pen in a small sketchbook. I enhanced the drawing in Photoshop, and the journal entry on the back of the page was made visible. Over the years I have shared my home with many felines and they are a constant source of artistic inspiration as well as entertainment. Wesley Bates once said, "There's no need for a piece of sculpture in a home that has a cat."

Line is everything and everywhere. It is my path and the base of my creative journey.

—MONIKA CILMI



ESSENCE OF LINE | MONIKA CILMI

Japanese ink on paper
27" x 19½" (69cm x 50cm)

The drawing was created in my studio following a specific ritual where all tools and materials have to be in place. It follows mental and physical exercises (breathing and concentration). The process is as important as the result. I used Japanese ink and brushes to create a quick gesture drawing that symbolizes the movement and energy of the line, taking inspiration from forms and shapes in my mind.



THE WAITING GAME | TERRY MILLER

Graphite on bristol board
10" × 13" (25cm × 33cm)

In my studio works I've tried to explore linear movement. In *Up for the Challenge* ([chapter 5](#) opening image) I worked with tension and contrast. In this more sedate portrait of a friend's dog, the linear thrust of the arching bridge should move the viewer's eye into the composition and toward the main subject. The strong circles of the bicycle wheels act as a counter to that movement and, I hope, enable the viewer's eye to stop at the point where I wanted the focus and not continue on into the hazy, faded distance.



The lines that speak to me are those with great variation—one stroke moving from broad and fuzzy to thin and sharp as pastel winds over the paper.

—D.K. RICHARDSON

BRODIE | D.K. RICHARDSON

Pastel on colored paper

9" x 12" (23cm x 30cm)

The dramatic dusk of the summer sun was striking as light danced through the merle coat of a majestic Australian shepherd named Brodie. As I ran for the camera and took several shots, he was patient, stoic and gentle. I cropped the photo to maximize the composition and chose brown-colored paper. It was important that the background not compete with Brodie or the lines and textures in his multicolored coat. Pastel lends itself to layering, and the dynamic nature of the medium itself allowed me to capture the magical dance of light as well as the personality and beauty of Brodie.



GULLIVER | GEMMA GYLLING

Colored pencil on Stonehenge paper

16" x 20" (41cm x 51cm)

All of my artwork is done in the studio from photographs. I have been drawing animals since I was a very young girl. It is exciting to see the animals come to life on the paper. The softness of their fur, the sparkle of their eyes, their hot breath on a cold morning are what inspires me. I love the transparency of colored pencil, laying down layer after layer to create depth and the illusion of reality. I will often use twenty layers of color to capture the exact look I want. This piece was done in 100 percent colored pencil with no solvents or other liquid blending techniques. I did use some impressing on various areas of the drawing. Gulliver is an English Bulldog with a huge personality. He loves to have his picture taken unless of course he is trying to get some sleep. His look seems to say, "Please ... a guy is trying to catch some Zs here."



BAYANI – PHILIPPINE EAGLE | DIANE VERSTEEG

Scratchboard drawing on Claybord

14" x 11" (36cm x 28cm)

In the early 1980s I volunteered on a research project to study the Philippine eagle in the mountains of Mindanao, Philippines. While there we visited the Philippine eagle Center in Davao. Bayani was one of their captive eagles. Thirty years later I've finally attempted to draw his delicate feathers and direct gaze with scratchboard.

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JOHN LIGHTFOOT | ANN KRAFT WALKER

Conté on toned paper

11" x 14" (28cm x 36cm)

John Lightfoot is a character with a capital C! He entertained our open studio group with great stories during the three-hour session. This drawing was done from life using charcoal, red chalk and white chalk on toned paper. I used a kneaded eraser to lift out the chalk to indicate the wrinkles on his forehead and around his eye. Leaving the hat soft and mostly incomplete, I focused attention on rendering the face. I freely scribbled lines with white chalk to capture the way the light was falling on his beard.

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ABOUT THE EDITOR

Rachel Rubin Wolf is a freelance editor and artist. She has edited and written many fine art books for North Light Books, including *Watercolor Secrets*; *Splash: The Best of Watercolor* series; *Strokes of Genius: The Best of Drawing* series; *The Best of Wildlife Art* (editions 1 and 2); *The Best of Portrait Painting*; *Best of Flower Painting 2*; *The Acrylic Painter's Book of Styles and Techniques*; *Painting Ships, Shores & the Sea*; and *Painting the Many Moods of Light*. She also has acquired numerous fine art book projects for North Light Books and has contributed to magazines such as *Fine Art Connoisseur* and *Wildlife Art*.

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